2009

Amoeba Music's discerning & knowledgeable experts (AKA, our staff) have put their collective heads and ears together to bring you a biased & completely un-objective collection of...

OUR FAVORITE NEW MUSIC & MOVIES!

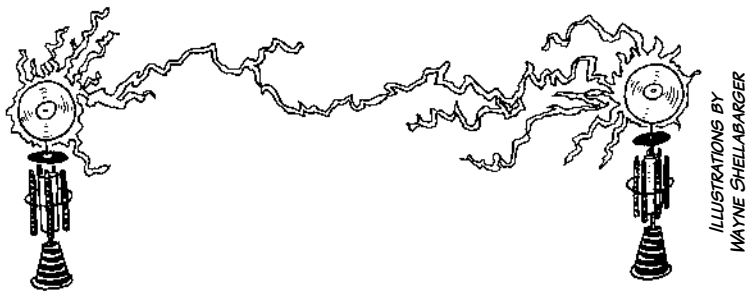
Welcome to AMOEBA MUSIC

The BIGGEST independent music store in the country!

Amoeba Music has become synonymous with music and movie expertise, from the arcane to the popular. Our staff consists of the most passionate connoisseurs of all cultural explorations, from the people who check your bag to the folks who buy your used goods at the front counter!

All Amoebites were asked to list their top five favorite releases from the first half of 2009 and beyond! We then had a team of experts decipher some cryptic handwriting, analyze the results and compile the lists into this little book!

We hope you find the results interesting and useful!



SOME HELPFUL HINTS:

- Our USED selection is fully guaranteed to play perfectly. Buying used means you can get more for your money – and many out-of-print and rare items that are ONLY available used!
- The new items are designated with a white price tag. The used items have yellow, green or red price tags. The "red tags" indicate clearance items. Clearance items have an ongoing deal; buy three, get the fourth of least value for FREE!
- All the sections have clearance areas at the end of their respective used sections. Don't forget to look underneath the bins for extra bargains which may not be represented in the above corresponding bin. There are tons of nuggets hiding in pockets all over this store, so be sure to look all around!

HAPPY HUNTING!

AMOEBA

If you didn't already know

All three Amoeba stores host free, all-ages live shows and events throughout the year to showcase our favorite local and worldwide talent.

Visit Amoeba.com's video gallery for footage and interviews of our awesome in-stores.

A sampling of recent live in-stores at Amoeba:

ELVIS COSTELLO	BONNIE "PRINCE" BILLY	THE DEVIL MAKES THREE
TORTOISE	ZOÉ	KIM LENZ
ART BRUT	ANDY BELL	CHRIS ISAAK
STEVE EARLE	THE MIGHTY BOOSH	KANON WAKESHIMA
ALICE RUSSELL	BUSDRIVER	THE MAE SHI

Visit the Amoeba Music website to watch live streaming performances, in-store videos on demand, to find listings of upcoming in-store performances, view photo galleries of past shows, find top-seller lists, read blogs, enter contests, check out promotions and TONS more! Also, sign up for our weekly newsletter to get info on our in-stores and promotions delivered right to your inbox. Or subscribe to our RSS feed.

AMOEBA.COM

Each Amoeba Music has its own personality and unique selection! Visit all three:

BERKELEY	SAN FRANCISCO	HOLLYWOOD
2455 Telegraph Ave.	1855 Haight St.	6400 Sunset Blvd.
(510) 549-1125	(415) 831-1200	(323) 245-6400

A sampling of our favorites by genre

CDs & LPs

ROCK

Akron/Family – *Set 'Em Wild, Set 'Em Free* (DEAD OCEANS)

Art Brut – *Art Brut vs. Satan* (DOWNTOWN)

Bat for Lashes – *Two Suns* (ASTRALWERKS)

Black Moth Super Rainbow – *Eating Us* (GRAVEFACE)

Blank Dogs – *Under and Under* (IN THE RED RECORDS)

Bowerbirds – *Upper Air* (DEAD OCEANS)

Bill Callahan – *Sometimes I Wish We Were an Eagle* (DRAG CITY)

Camera Obscura – *My Maudlin Career* (4AD)

Jarvis Cocker – *Further Complications* (ROUGH TRADE US)

Elvis Costello – *Secret, Profane & Sugarcane* (HEAR MUSIC)

Dinosaur Jr. – *Farm* (JAGJAGUWAR)

The Dirty Projectors – *Bitte Orca* (DOMINO)

Bob Dylan – *Together Through Life* (COLUMBIA)

Fever Ray – *Fever Ray* (MUTE U.S.)

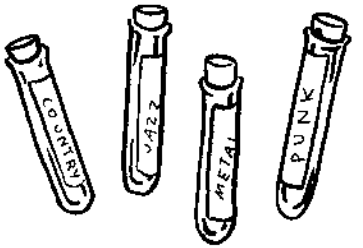
God Help the Girl – *God Help The Girl* (MATADOR RECORDS)

Grizzly Bear – *Veckatimest* (WARP RECORDS)

PJ Harvey & John Parish – *A Woman A Man Walked By* (ISLAND RECORDS)

Horrors – *Primary Colours* (BEGGARS XL RECORDING)

King Khan – *What Is?!* (VICE RECORDS)



Magnolia Electric Co. – *Josephine* (SECRETLY CANADIAN)

Phoenix – *Wolfgang Amadeus Phoenix* (GLASS NOTE)

Sonic Youth – *The Eternal* (MATADOR RECORDS)

Thee Oh Sees – *Help* (IN THE RED RECORDS)

The Thermals – *Now We Can See* (KILL ROCK STARS)

Tortoise – *Beacons Of Ancestorship* (THRILL JOCKEY)

Wilco – *Wilco* (NONESUCH)

Wooden Shjips – *Dos* (HOLY MOUNTAIN)

John Vanderslice – *Romanian Names* (DEAD OCEANS)

The Mars Volta – *Octahedron* (WARNER BROS.)

Iron & Wine – *Around the Well* (SUB POP)

Placebo – *Battle for the Sun* (VAGRANT)

Gossip – *Music For Men* (COLUMBIA)

Modest Mouse – *On One's First and You're Next* (EPIC)

Band of Skulls – *Baby Darling Doll Face Honey* (ARTIST FIRST)

The Stone Roses – *The Stone Roses: 20th Anniversary Edition* (SONY)

HIP-HOP

The Grouch & Eligh – *Say G&E!* (LEGENDARY MUSIC)

Brother Ali – *The Truth Is Here* (RHYMESAYERS)

The Jacka – *Tear Gas* (SMC RECORDINGS)

Keelay & Zaire – *Ridin High* (MYX)

Oddisee – *Mental Liberation* (MELLO MUSIC GROUP)

J Dilla – *Jay Stay Paid* (NATURE SOUNDS)

Raashan Ahmad – *Soul Power* (ANTIQUIET RELEASES)

Tanya Morgan – *Brooklynati* (INTERDEPENDENT MEDIA)

Mos Def – *The Ecstatic* (DOWNTOWN)

Zion I – *The Take Over* (GOLD DUST MEDIA)

Finale – *A Pipe Dream and a Promise* (EXPLICIT LYRICS)

Rick Ross – *Deeper Than Rap* (DEF JAM)

DJ Wonway Posibul – *Makossa Classics Vol. 1*

Rapper Big Pooh – *The Delightful Bars: North American Pie Version* (HALL OF JUSTUS)

Toki Wright – *A Different Mirror* (RHYMESAYERS)

Superstar Quamallah – *Invisible Man* (BRICK RECORDS)

Doom, MF Doom – *Born Like This* (LEX RECORDS)

Willie Isz – *Georgiavania* (LEX RECORDS)

Company Flow – *Funcrusher Plus* (DEFINITIVE JUX)

Sick Jacken – *Stray Bullets* (PSYCHO REALM)

Marco Polo & Torae – *Double Barrel* (DUCK DOWN RECORDS)

DJ JS-1 – *No Sell Out* (GROUND LEVEL)

Large Professor – *The LP* (GEFFEN)

Chali 2na – *Fish Outta Water* (DECON)

DJ Quick/Kurupt – *BlaQKout* (MAD SCIENCE)

Cage – *Depart From Me* (DEFINITIVE JUX)

SOUL

The Sa-Ra Creative Partners – *Nuclear Evolution; The Age of Love* (UBIQUITY RECORDS)

Leela James – *Let's Do It Again* (SHANACHIE)

Maxwell – *BLACKsummers'night* (COLUMBIA)

Teena Marie – *Congo Square* (STAX RECORDS)

Chrisette Michele – *Epiphany* (DEF JAM)

Booker T. – *Potato Hole* (ANTI)

Ciara – *Fantasy Ride* (LA FACE)

El Michels Affair – *Enter the 37th Chamber* (FATBEATS)

Ella Washington – *He Called Me Baby* (SOULSCAPE)

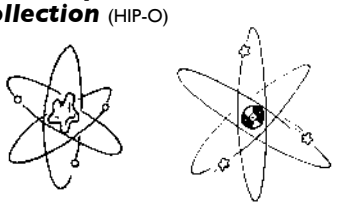
Stephanie McKay – *Tell It Like It Is* (MUTHAS OF INVENTION)

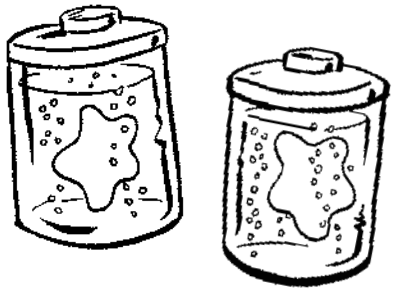
The Exciters – *Soul Motion - The Complete Bang, Shout And RCA Recordings 1966-1969* (KENT RECORDS UK)

Jackie Lee – *The Mirwood Records Masters* (KENT RECORDS UK)

***Eccentric Soul: Smart's Palace* – Various Artists** (NUMERO)

Michael Jackson – *Hello World: The Complete Motown Solo Collection* (HIP-O)





ELECTRONIC

Lindstrøm & Prins Thomas – *Lindstrøm & Prins Thomas II* (ESKIMO)

Meanderthals – *Desire Lines* (SMALLTOWN SUPERSOUND)

Tortured Soul – *Did You Miss Me?* (TSTC)

Smith & Mudd – *Le Suivant* (MEDIA FACTORY JAPAN/ZOOM)

The Emperor Machine – *Space Beyond the Egg* (101 DISTRIBUTION)

Claude VonStroke – *Fabric 46* (FABRIC)

Boxcutter – *Arecibo Message* (PLANET MU)

Martyn – *Great Lengths* (3024/GROOVE)

Moderat – *Moderat* (BPITCH CONTROL)

The Juan Maclean – *The Future Will Come* (DFA RECORDS)

Clubroot – *Clubroot* (LO DUBS)

Telefon Tel Aviv – *Immolate Yourself* (BPITCH CONTROL)

Gui Boratto – *Take My Breath Away* (KOMPAKT GERMANY)

Clark – *Totems Flare* (WARP)

Ray Mang – *Mangled* (ESKIMO)

DJ T – *The Inner Jukebox* (GET PHYSICAL MUSIC)

Brock Van Wey – *White Clouds Drift On & On* (ECHOSPACE)

Pépé Bradock – *Confiote De Bits: A Remix Collection* (BBE)

JAZZ

John Coltrane – *Last Performance at Newport July 2 1966 (LIVE)* (101 DISTRIBUTION)

Hypnotic Brass Ensemble – *Hypnotic Brass Ensemble* (HONEST JON'S)

Trio 3: Andrew Cyrille/Reggie Workman/Oliver Lake + Geri Allen – *At This Time* (INTAKT)

Gerald Cleaver, William Parker, Craig Taborn – *Farmers by Nature (LIVE)* (AUM FIDELITY)

Billy Hart Trio – *Live at the Cafe Damberd* (ENJA)

Gary Burton, Pat Metheny, Steve Swallow, Antonio Sanchez – *Quartet Live* (CONCORD JAZZ)

Polwechsel, John Tilbury – *Field* (HATOLOGY)

Alex Cline – *Continuation* (CRYPTOGRAMOPHONE)

Ted Daniel Trio – *Ted Daniel: Tapestry and The Loft Years* (UJAMAA)

Freddie Hubbard – *Without A Song Live In Europe 1969* (BLUE NOTE)

Burnt Sugar – *Making Love to the Dark Ages* (LIVEWIRED MUSIC)

Donald Bailey – *Blueprints Of Jazz Vol. 3* (TALKING HOUSE RECORDS)

Corey Wilkes – *Cries from tha Ghetto* (PI RECORDINGS)

Jack DeJohnette, John Patitucci, Danilo Perez – *Music We Are* (GOLDEN BEAMS/KINDRED RHYTHM)

Diana Krall – *Quiet Nights* (PI RECORDINGS)

Ellery Eskelin, Andrea Parkins, Jim Black – *One Great Night (Live)* (HATOLOGY)

Abdullah Ibrahim – *Senzo* (SUNNY SIDE RECORDS)

Nels Cline – *Coward* (CRYPTOGRAMOPHONE)

Ran Blake – *Driftwoods* (TOMPKINS SQUARE)

Billy Harper – *Blueprints Of Jazz Vol. 2* (TALKING HOUSE RECORDS)

COUNTRY AND BLUEGRASS

Wayne Hancock – *Viper of Melody* (BLOODSHOT RECORDS)

The Devil Makes Three – *Do Wrong Right* (MILAN RECORDS)

Steve Earle – *Townes* (NEW WEST RECORDS)

Justin Townes Earle – *Midnight at the Movies* (BLOODSHOT RECORDS)

The Handsome Family – *Honey Moon* (CARROT TOP)

Raul Malo – *Lucky One* (FANTASY)

Sara Watkins – *Sara Watkins* (NONESUCH)

***Plantation Gold* – Various Artists** (OMNI RECORDING CORP.)

Ernest V. Stoneman – *The Unsung Father Of Country Music 1925-1934* (5-STRING PRODUCTIONS)

Neko Case – *Middle Cyclone* (ANTI)

FOLK

Béla Fleck – *Throw Down Your Heart, Tales from the Acoustic Planet, Vol. 3: Africa Sessions* (ROUNDER)

Nanci Griffith – *The Loving Kind* (ROUNDER)

Clive Palmer – *The Land of No Return* (QUADRANT)

James Blackshaw – *The Glass Bead Game* (YOUNG GOD RECORDS)

Leonard Cohen – *Live In London (LIVE)* (SONY)

Alela Diane – *To Be Still* (ROUGH TRADE US)

Marissa Nadler – *Little Hells* (KEMADO)

Sandy Bull – *E Pluribus Unum* (SUTRO PARK)

A Broken Consort – *Box of Birch* (TOMPKINS SQUARE)

Ramblin' Jack Elliott – *A Stranger Here* (ANTI)

Slaid Cleaves – *Everything You Love Will Be Taken Away* (MUSIC ROAD)

***Loving Takes This Course: A Tribute to the Songs of Kath Bloom* – Various Artists** (101 DISTRIBUTION)

Brass Monkey – *Head Of Steam* (TOPIC)

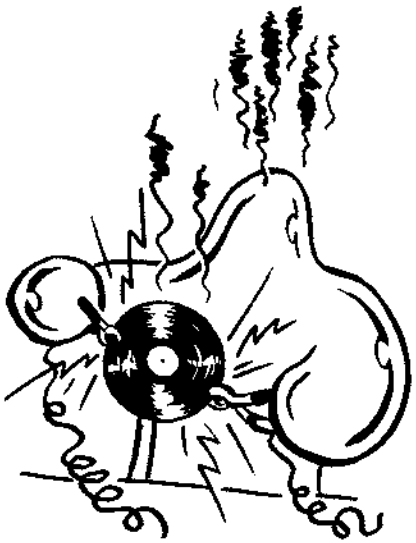
***The Little Red Box of Protest Songs* [BOX SET] – Various Artists** (PROPER BOX UK)

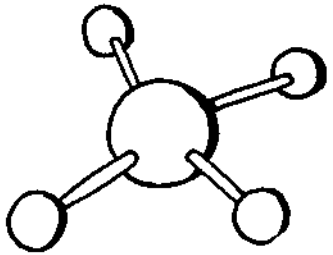
Tish Hinojosa – *Our Little Planet* (VARESE FONTANA)

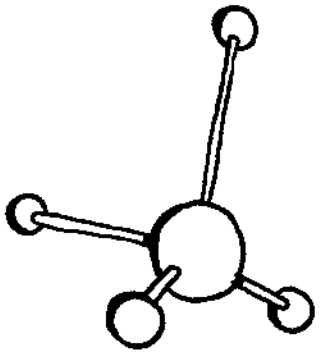
***Singing Through the Hard Times: A Tribute to Utah Phillips* – Various Artists** (RIGHTEOUS BABE)

Jim Kweskin – *Enjoy Yourself (It's Later Than You Think)* (BLIX STREET)

Rosalie Sorrels – *If I Could Be The Rain* (FOLK-LEGACY)







BLUES AND NEW ORLEANS

The Homemade Jamz Blues Band – *I Got Blues for You* (NORTHERN BLUES)

Rick Estrin & The Nightcats – *Twisted* (ALLIGATOR RECORDS)

Otis Taylor – *Pentatonic Wars and Love Songs* (TELARC)

Billy "The Kid" Emerson – *Red Hot - The Sun Years, Plus* (BEAR FAMILY)

***Classic Blues Artwork from the 1920s: 2010 Calendar* (+CD) – Various Artists** (BLUES IMAGES)

Kermit Ruffins – *Livin' A Treme Life* (BASIN STREET RECORDS)

Allen Toussaint – *The Bright Mississippi* (NONESUCH)

Cedric Watson – *Cedric Watson* (VALCOUR)

Muddy Waters – *Authorized Bootleg: Live at the Fillmore Auditorium – San Francisco Nov 04-06 1966* (GEFFEN RECORDS)

WORLD

***Panama! 2: Latin Sounds, Cumbia Tropical and Calypso Funk on the Isthmus 1967-77* – Various Artists** (SOUNDWAY)

Mulatu Astatke – *Inspiration Information, Vol. 3* (STRUT RECORDS)

***Open Strings: 1920s Middle Eastern Recordings – New Responses* – Various Artists** (HONEST JON'S)

***San Juan 73 (LIVE)* – Fania All-Stars** (FANIA / UMGD)

Sila & the Afrofunk Experience – *Black President* (INDIE)

Warsaw Village Band – *Infinity* (BARBES)

Jorge Ben – *Tudo Ben: Jorge Ben Covers* (MR BONGO)

Staff Benda Bilili – *Tres Tres Fort* (CRAMMED DISC US)

Son De Madera – *Son de Mi Tierra* (SMITHSONIAN FOLKWAYS)

Oumou Sangare – *Seya* (NONESUCH)

Santero – *El Hijo De Obatala* (SIETE POTENCIAS)

Zap Mama – *ReCreation* (HEADS UP)

***Legends of Benin* – Various Artists** (ANALOG AFRICA)

Bebo Valdes – *Juntos Para Siempre* (RED INT / RED INK)

***Marvellous Boy: Calypso from West Africa* – Various Artists** (HONEST JON'S)

***World Is Shaking: Cubanismo from the Congo 1954-55* – Various Artists** (HONEST JON'S)

***Hokoyo!* – Thomas Mapfumo** (WATER)

Zizek – *ZZK Sound Vol. 2* (NACIONAL)

***Black Rio Vol. 2: Original Samba Soul 1971-1986* – Various Artists** (RED MERCH)

Joyce – *Visions of Dawn*

Debashish Bhattachareya – *O Shakuntala!* (RIVERBOAT)

Cultural Music Club of Zanzibar – *Shime* (WORLD VILLAGE)

Keletigui & Ses Tambourinis – *Syliphone Years* (STERNS ARC)

Coralie Clement – *Toystore* (COMPASS)

Dax Pacem Orchestra – *Best Of* (GB)

REGGAE / DANCEHALL

Easy Star All-Stars – *Easy Star's Lonely Hearts Dub Band* (EASY STAR)

Julian Marley – *Awake* (TUFF GONG)

***Once Upon a Time at King Tubby's* – Various Artists** (PRESSURE SOUNDS)

Ziggy Marley – *Family Time* (TUFF GONG WORLDWIDE)

Buju Banton – *Rasta Got Soul* (GARGAMEL)

Prince Buster – *Sings His Hit Song "Ten Commandments"* (REEL MUSIC)

Cornel Campbell – *The Gorgon Dubwise* (JAMAICAN RECORDINGS)

Tommy McCook – *Pleasure Dub* (PRESSURE SOUNDS)

***Vol. 1-Evolution of Dub-Origin of the Species* – Various Artists** (101 DISTRIBUTION)

Mavado – *Mr. Brooks . . . A Better Tomorrow* (VP RECORDS)

Dub Echoes – *Sonic Excursions In Dub And Beyond* (SOUL JAZZ RECORDS)

Linval Thompson – *Ghetto Living* (THOMPSON SOUND JAMAICA)

Tappa Zukie – *Horns Up! (Dubbing With Horns)* (JAMAICAN RECORDINGS)

Major Lazer – *Guns Don't Kill People . . . Lazers Do* (DOWNTOWN RECORDS)

***Reggae Gold 2009* – Various Artists** (VP)

Bitty McLean – *Movin' On* (TAXI)

Lady Saw – *Extra Raw- The First Lady of Dancehall* (VP)

Queen Ifrica – *Montego Bay* (VP)

CLASSICAL

***Bach* – J.S. Bach (Hélène Grimaud/Deutsche Kammerphilharmonie Bremen)**

***The Berlin Recital* – R. Schumann/B. Bartók (Martha Argerich/Gidon Kremer)**

***Teatro D'Amore* – C. Monteverdi (Christina Pluhar/L'Arpeggiata)**

***La Sonnambula* – V. Bellini (Bartoli/Florez/D'Arcangelo/De Marchi/Orchestra La Scintilla)**

***The Complete Piano Concertos* – L. van Beethoven (Richard Goode/Iv_n Fischer/Budapest Festival Orchestra)**

***Avant-Dernières Pensées* – E. Satie (Alexandre Tharaud, and others)**

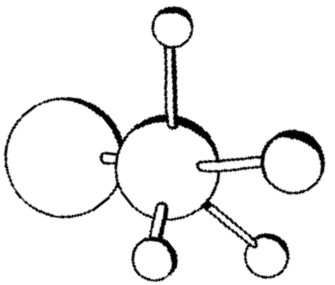
***Intimate Letters* – L. Janácek/B. Martinu (Emerson String Quartet)**

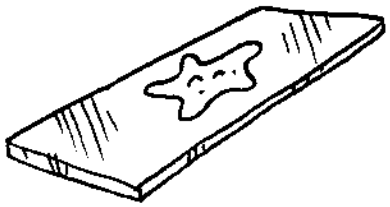
***The Celtic Viol* – Jordi Savall/Andrew Lawrence-King**

***String Quartets* – P. Garland (MacKay/Sturt/Carey/Lukoszevieze)**

***L'Euridice* – G. Caccini (Nicholas Achten/Scherzi Musical)**

***Symphony 2/Alto Rhapsody/Choral Works* – J. Brahms/F. Schubert (John Eliot Gardiner/Orchestre Révolutionnaire et Romantique/Monteverdi Choir)**





***Jérusalem* – Jordi Savall**
(Al-Darwish [Galilea]/Hesperion XXI/ La Capella Reial de Catalunya)

***Rocaná/Violin Concerto* – U. Chin**
(Viviane Hagner/Kent Nagano/ Orchestre Symphonique De Montréal)

***Helix/Concerto for Piano/ Dichotomie* – E.P. Salonen**
(Esa-Pekka Salonen/Los Angeles Philharmonic)

EXPERIMENTAL

Henry Cow – *Vol. 1-5-Road* (BOX SET) (RER MEGACORP)

Henry Cow – *Vol. 6-10-Road (40th Anniversary Box Set)* (RER MEGACORP)

Kaiser/Smith/Walter – *Plane Crash* (UGEXPLODE)

Sir Richard Bishop – *The Freak of Araby* (DRAG CITY)

***Michigan (6 LP Box Set)* – Various Artists** (RRR)

Starving Weirdos – *Into an Energy* (BO WEAVIL RECORDINGS)

Wolf Eyes – *Always Wrong* (HOSPITAL PRODUCTIONS)

Roger Kleier – *The Night Has Many Hours* (INNOVA)

Flower-Corsano Duo – *The Four Aims* (VHF RECORDS)

Derek Bailey – *Lot 74 - Solo Improvisations* (INCUS)

Borbetomagus – *A-Go-Go* (AGARIC)

Loren MazzaCane-Connors – *The Curse of Midnight Mary* (FAMILY VINEYARD)

Nurse with Wound – *Surveillance Lounge* (DIRTER PROMOTIONS)

Xela – *In Bocca al Lupo* (TYPE)

Grouper – *Dragging a Dead Deer Up a Hill*

Magik Markers – *Balf Quarry* (DRAG CITY)

Phillip Jeck – *Sand* (TOUCH)

Rick Potts – *Labrynthitis* (NEUREC)

The Shadow Ring – *Life Review* (KYE)

Sun City Girls – *Napolean & Josephine: Singles Collection Vol. 2* (MAJORA)

David Toop – *I Never Promised You A Rose Garden* (DVD)

METAL / BLACK METAL

Von – *Satanic Blood Angel* (NUCLEAR WAR NOW!)

Blut Aus Nord – *Memoria Vetusta II: Dialogue with the Stars* (CANDLELIGHT)

Wolves in the Throne Room – *Black Cascade* (SOUTHERN LORD)

Xasthur – *All Reflections Drained* (HYDRAHEAD RECORDS)

YOB – *The Great Cessation* (PROFOUND LORE)

Drudkh – *Microcosmos* (SEASON OF MIST)

Absu – *Absu* (CANDLELIGHT)

Autopsy – *Severed Survival* (PEACEVILLE)

Goatwhore – *Carving Out the Eyes* (METAL BLADE)

Orcustus – *Orcustus* (SOUTHERN LORD)

Emperor – *Live Inferno* (CANDLELIGHT)

Pestilence – *Resurrection Macabre* (MASCOT)

1349 – *Revelations of the Black Flame (Candlelight)*

Funeral Mist – *Maranatha* (SOUTHERN LORD)

Gnaw Their Tongues – *Die Mutter Wahlt Das Todtenkle* (CRUCIAL BLAST)

Satyricon – *Age of Nero* (KOCH)

Moss – *Tomb of the Blind Drugged* (METAL BLADE)

PUNK

Flipper – *Sex Bomb Baby* (4 MEN WITH BEARDS)

Magrudergrind – *Magrudergrind* (WILLOWTIP RECORDS)

Mika Miko – *We Be Xuxa* (PPM)

Anti Cimex – *Anti Cimex* (REGAIN RECORDS)

Dog Faced Hermans – *Hum of Life* (MISSISSIPPI RECORDS)

Kylesa – *Static Tensions* (20 BUCK SPIN)

NOFX – *Coaster* (FAT WRECK)

Propagandhi – *Supporting Caste* (SMALLMAN)

Against Me! – *The Original Cowboy* (FAT WRECK)

Rancid – *Let the Dominoes Fall* (EPITAPH)

GOTH

Death in June – *Lesson 1: Misanthropy* (NEW EUROPEAN RECORDINGS)

Coil – *The New Backwards* (NEROZ / TESCO)

Rome – *Flowers From Exile* (TRISOL)

Cold Cave – *Cremations* (HOSPITAL PRODUCTIONS)

Current 93 – *Aleph at The Hallucinatory Mountain* (COPTIC CAT)

Amber Asylum – *Bitter River* (PROFOUND LORE)

And Also the Trees – *When the Rains Come* (101 DISTRIBUTION)

Combichrist – *Today We Are All Demons* (METROPOLIS RECORDS)

Project Pitchfork – *Dream Tiresias!* (COP INTERNATIONAL)

VNV Nation – *Of Faith, Power and Glory* (RED DISTRIBUTION)

OLDIES

Rodriguez – *Coming from Reality* (LIGHT IN THE ATTIC)

Little Willie John – *Heaven All Around Me - The Later King Sessions 1961-1963* (ACE RECORDS UK)

Golden Dawn – *Power Plant* (SNAPPER UK)

***Destroy That Boy! More Girls with Guitars* – Various Artists** (ACE RECORDS UK)

COLOURS – *Voluptuous Doom* (FRANTIC)

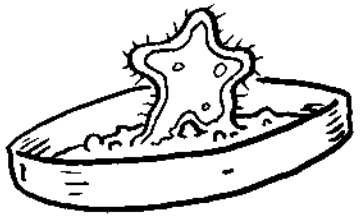
Chuck Berry – *You Never Can Tell: The Complete Chess Recordings 1960-1966* (BOX SET) (HIP-O SELECT)

The Applejacks – *The Applejacks* (CHERRY RED)

We Five – *There Stands The Door - The Best Of We Five* (BIG BEAT UK)

Vince Taylor – *Jet Black Leather Machine* (ACE RECORDS UK)

Monks – *Black Monk Time* (LIGHT IN THE ATTIC)



Pretty Things – ***Philippe DeBarge*** (UGLY THINGS)

Tommy Roe – ***Paisley Dreams*** (REV-OLA [CHERRY RED])

Mark Eric – ***Midsummer's Day Dream*** (NOW SOUNDS)

The Complete Goldwax Singles Volume 1 1962-1966 – **Various Artists** (ACE RECORDS UK)

The New Dawn –***There's A New Dawn*** (JACKPOT RECORDS)

COMEDY

Maria Bamford – ***Unwanted Thoughts Syndrome*** (COMEDY CENTRAL REC.)

Doug Benson – ***Unbalanced Load*** (COMEDY CENTRAL REC.)

Dana Gould – ***Let Me Put My Thoughts In You*** (SHOUT! FACTORY)

Jim Gaffigan – ***King Baby*** (COMEDY CENTRAL REC.)

Steve Martin – ***The Crow*** (ROUNDER)

KIDS

Kidz Bop Kids – ***Kidz Bop 16*** (RAZOR & TIE)

Putumayo Kids – ***Putumayo Kids Presents: European Playground*** (PUTUMAYO WORLD MUSIC)

Baby Einstein – **Various Artists** (BUENA VISTA)

Sesame Street – ***Silly Songs*** (KOCH RECORDS)

Mitchel Musso – ***Mitchel Musso*** (DISNEY)

SOUNDTRACKS

Alexi Murdoch – ***Away We Go*** (NETTWERK RECORDS)

The Hangover: Original Motion Picture Soundtrack – **Various Artists** (NEW LINE RECORDS)

Rudo Y Cursi Soundtrack – **Various Artists** (NACIONAL RECORDS)

Scott Walker – ***Scott Walker: 30 Century Man*** (LAKESHORE RECORDS)

True Blood Original TV Soundtrack – **Various Artists** (ELEKTRA/ATLANTIC)

JG Thirlwell – ***The Venture Bros: The Music of JG Thirlwell*** (WILLIAMS STREET)

West Side Story-The New Broadway Cast Recording (SONY CLASSICS)

(500) Days of Summer – Music From The Motion Picture – **Various Artists** (SIRE)

Nicholas Hooper – ***Harry Potter & the Half-Blood Prince*** (NEW LINE)

Stephen Sondheim – ***Road Show*** (NONESUCH)

Inglourious Basterds – **Various Artists** (WARNER BROS.)

DVDs

CLASSICS/ SILENT

Man Hunt – **Fritz Lang**

Forbidden Hollywood Collection, Volume 3 – **William Wellman**

The Strange One – **Jack Garfein**

Lonely Are the Brave – **David Miller**

Cleopatra 75th Anniversary Edition (Universal Backlot Series) – **Cecil B. DeMille**

Three Stooges Collection - Volume 6: 1949-1951

Pre-Code Hollywood Collection – **Universal Studios**

Jack Lemmon Film Collection – **Columbia Pictures**

Icons of Screwball Comedy - Volume 1 & 2 – **Columbia Pictures**

Gaumont Treasures: 1897-1913 – **Alice Guy/Louis Feuillade/ Leonce Perret**

CULT / CULT DIRECTORS

Zabriskie Point – **Michelangelo Antonioni**

Deadly Sweet (Col Cuore in Gola) – **Tinto Brass**

Dr. Horrible's Sing-Along Blog – **Joss Whedon**

Mr. Mike's Mondo Video – **Michael O'Donoghue**

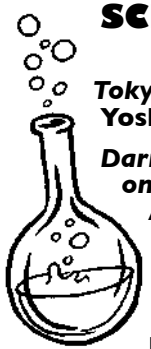
Girl On a Motorcycle – **Jack Cardiff**

M. Butterfly – **David Cronenberg**

13 Most Beautiful... Songs for Andy Warhol Screen Tests – **Andy Warhol**

Repulsion (Criterion Collection) – **Roman Polanski**

HORROR / SCIENCE FICTION / FANTASY



Tokyo Gore Police – **Yoshihiro Nishimura**

Dario Argento's Four Flies on Grey Velvet – **Dario Argento**

Let The Right One In – **Tomas Alfredson**

Nightmare Castle – **Mario Caiano**

Twilight (Two-Disc Special Edition) – **Catherine Hardwicke**

Star Trek: Motion Picture Trilogy – **Paramount**

Coraline – **Henry Selick**

Slaughter High (The Last Collection) – **George Dugdale**

Door Into Silence – **Lucio Fulci**

Mega Shark Versus Giant Octopus – **Jack Perez**

TV

Dana Carvey Show

Wallander: Sidetracked/Firewall/ One Step Behind

True Blood - Season 1

The State: The Complete Series

Mad Men: Season 2

Entourage - Season 5

Eastbound & Down - Season 1

Weeds - Season 4

Battlestar Galactica - Season 4.5

Flight of the Conchords - Season 2

Tim & Eric - Season 3

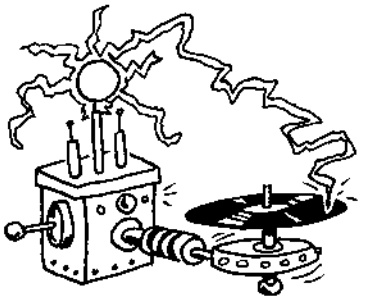
Dexter - Season 3

In Treatment

24 - Season 7

Venture Brothers - Season 3

Big Bang Theory - Season 2



FOREIGN

Last Year at Marienbad (Criterion Collection) – Alain Resnais

Essential Art House: Last Holiday – Henry Cass

Cherry Blossoms – Doris Dorrie

Tokyo! – Leos Carax, Michel Gondry, Bong Joon-ho

Science Is Fiction: 23 Films by Jean Painlevé – Jean Painlevé

The Exterminating Angel (Criterion Collection) – Luis Bunuel

Martyrs – Pascal Laugier

The Seventh Seal – Ingmar Bergman

Made in the U.S.A. – Jean-Luc Godard

La Grande Bouffe – Marco Ferreri

Timecrimes – Nacho Vigalondo

ANIMATION / ART

Saturday Morning Cartoons: 1960s Vol. 1

The Real Ghostbusters, Vol 1 (5 DVD)

The Sky Crawlers – Mamoru Oshii

Waltz With Bashir – Ari Folman

Seth Macfarlane's Calvacade of Cartoon Comedy

Grave of the Fireflies – Isao Takahata

DOCUMENTARY

Tyson – James Toback

Crips & Bloods: Made In America – Stacy Peralta

Stranded – Gonzalo Arijon

I.O.U.S.A. – Patrick Creadon

Gangland-Season 3

Trouble The Water – Carl Deal/ Tia Lessin

The Garden – Scott Hamilton Kennedy

MUSIC DVDS

Woodstock: 3 Days of Peace & Music – Michael Wadleigh

Last Days of the Fillmore

Monks – The Transatlantic Feedback – Dietmar Post, Lucia Palacios

Jeff Beck – *Performing This Week*

Wilco – *Ashes of American Flags*

Leonard Cohen – *Live in London*

Stevie Wonder – *Live at Last*

Return To Forever – *Live at Montreux 2008*

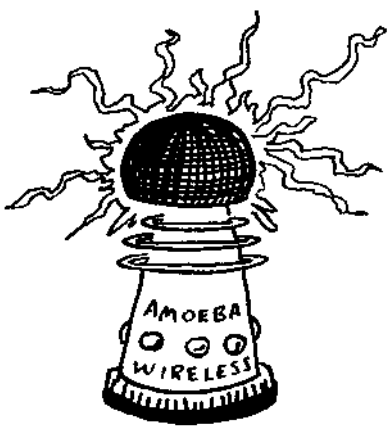
Iron Maiden – *Flight 666*

Arcade Fire – *Miroir Noir*

NOFX – *Backstage Passport*

Scott Walker – *30 Century Man*

Barbra Streisand – *Concerts*



COMEDY

Role Models – David Wain

Pineapple Express (Single-Disc Unrated Edition) – David Gordon Green

Howard the Duck – Willard Huyck

I Love You, Man – John Hamburg

Fan Boys – Kyle Newman

Being There – Hal Ashby

My Dinner With Andre – Louis Malle

Adventureland – Greg Mottola

DRAMA

The Wrestler – Darren Aronofsky

Milk – Gus Van Sant

Synecdoche New York – Charlie Kaufman

Revolutionary Road – Sam Mendes

Enchanted April – Mike Newell

Wendy and Lucy – Kelly Reichardt

Grey Gardens – Michael Sucsy

Curious Case of Benjamin Button – David Fincher

Wise Blood (Criterion) – John Huston

The Reader – Stephen Daldry

Nickelodeon/Last Picture Show-(Director's Cut) – Peter Bogdanovich

MYSTERY / THRILLER

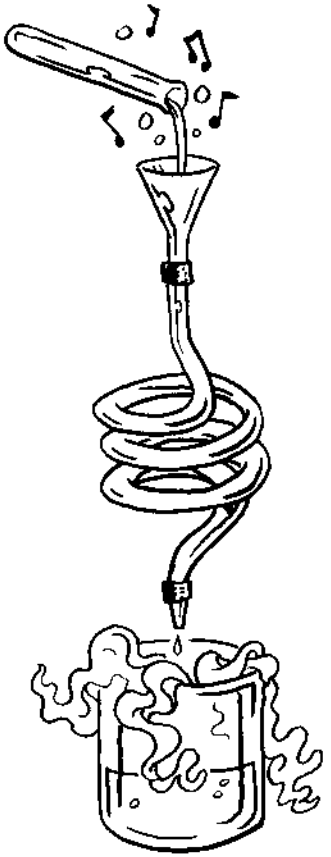
The Friends of Eddie Coyle – Peter Yates

The Hit – Stephen Frears

Repulsion – Roman Polanski

JCVD – Mabrouk El Mechri

Falling Down – Joel Schumacher



ACTION / ADVENTURE

Quantum of Solace – Marc Forster

Gran Torino – Clint Eastwood

Taken – Pierre Morel

Watchmen – Zack Snyder

Fast & Furious – Justin Lin

Bad Lieutenant (Special Edition) – Abel Ferrara

KIDS / FAMILY

Yo Gabba Gabba! New Friends

Transformers - Season 1

Pinocchio

Bolt

Pufnstuf - The Movie

BERKELEY

BRENDAN LEONARD

I came from Boston to Oakland. I think I may be going back sometime soon. But I should be back again.

Holly Golightly and the Brokeoffs – *Dirt Don't Hurt*
(TRANSDREAMER)
This one continues in the bottles and cans, down-home feel of her last album, *You Can't Buy a Gun When You're Crying*, but it's even better! Plus, the vinyl is a cool splatter with harvest colors.

The Misfits – *Walk Among Us*
(RUBY RECORDS REISSUE/RHINO)
Who doesn't like The Misfits?

Mirrors – *Something That Would Never Do* (VIOLENT TIMES)
This thing just magically fell into my lap one day. It was a really good day. This band from 1970s Cleveland really likes the Velvet Underground, which is cool with me because I do too! They even try to pass off a VU song for their own with "Hands in My Pockets," a sped up, chopped up version of VU's "Guess I'm Falling in Love." Almost every song is awesome, and the others are really cool too. If you like this you should probably try to get your hands on Simply Saucer's *Cyborg's Revisited* and The Twinkeyz' *Aliens in our Midst*.

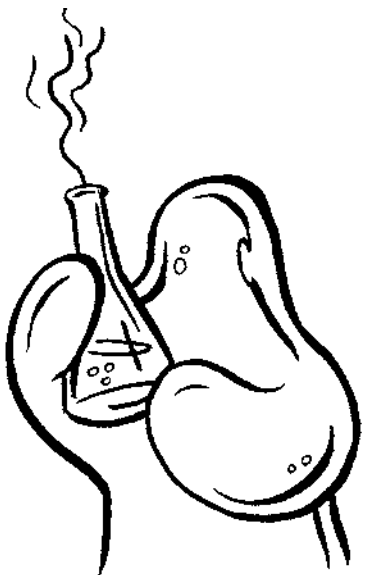
The Hunches – *Exit Dreams*
(IN THE RED)
These guys play badass music that they put together with some creative production techniques, like using a tea kettle. This album moves and shakes, then it gets really spazzy, and then it comes back a different person — kind of like a good friend who may or may not have a drug problem . . . but not the debilitating kind, more like the having a good time kind.

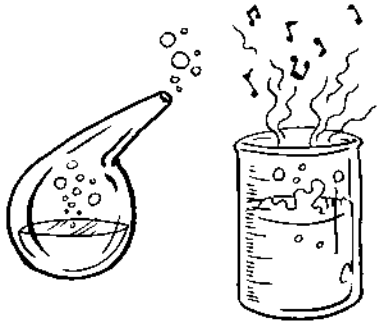
***Sweet Movie / WR: Mysteries of the Organism* – Directed by Dusan Makavejev**
These films got released on Criterion a while back. Not exactly new but they are still amazing and will probably creep you out and/or get you really excited about making movies. He was doing this stuff when it was illegal, and he does it really well. Not to mention Carol Laure is a knockout as "Miss World 1984" in *Sweet Movie*.

Eat Skull – *Wild and Inside*
(SILTBREEZE)
I like this album because it is much better than their first one. It's like they are trying out many of the same things but do them better and more successfully. They are writing something that sounds more and more like a Guided by Voices album (in a good way, in case there was any confusion . . .). And any album with a song about cooking lots of good things is cool by me.

Abner Jay – *True Story of Abner Jay / One Man Band*
(MISSISSIPPI/SUBLIMINAL SOUNDS)
Abner Jay is one of my heroes. The CD from *Anthology* has some more talking parts where he tells you how everything is "trrrble!" If you are into people who play banjo, bass drum, hi-hats, harmonica, and sing at the same time (and do it well) this guy is for you. He's got the blues and he could probably give 'em to you if you want him to.

Tip:
You should check out BB and the Bop-Guns. They will probably have played their first and last show before this gets printed. Also www.ubu.com is probably the coolest/best site on the internet for experimental films from all over. It's a growing archive of awesomeness. And listen to more Billy Childish; he keeps getting better and better. And Mississippi Records is always putting out good music.





CALEB

Credit or debit? Would you like a bag? Have a great day.

Grizzly Bear – *Veckatimest* (WARP)

White Rabbits – *It's Frightening*
(TBD RECORDS)

The Walkmen – *You & Me*
(GIGANTIC)

The Dirty Projectors – *Bitte Orca* (DOMINO)

Deerhunter – *Rainwater Cassette Exchange* (KRANKY)

Modest Mouse – "Satellite Skin" (7") (EPIC RECORDS)

Cryptacize – *Mythomania*
(ASTHMATIC KITTY)

Ganglians – *Ganglians*
(WOODSIST)

Modest Mouse – "Autumn Beds" (7") (EPIC RECORDS)

Port O'Brien – *Threadbare*

God Help The Girl – *God Help The Girl* (MATADOR)
Stuart Murdoch of Belle and Sebastian.

Sunset Rubdown – *Dragonslayer*
(JAGJAGUWAR)

Tip:
A few local faves: Maus Haus, The Cerfs, The Super Cutes, and White Cloud. Google them!

EMILY

***Wendy and Lucy* – Directed by Kelly Reichardt**
Aaahhhh, Michelle Williams.

***Last Kind Words 1926-1953* – Various Artists** (MISSISSIPPI RECORDS)

Michael Hurley & Pals – *Armchair Boogie* (MISSISSIPPI RECORDS)

***I Woke Up One Morning In May* – Various Artists** (MISSISSIPPI RECORDS)

The Vaselines – *Enter The Vaselines* (SUB POP)

E. LIT

A few years ago, it was all about Chicago. Nowadays, Minnesota seems to be producing some of the most exciting modern indie Hip-Hop of our times. Here's a little taste test, for those not in the know.

P.O.S – *Never Better* (RHYMESAYERS)
Welcome to Hip-Hop's demolition derby. P.O.S supplies a wrecking ball full of heated verses and beats, while the rest of Doomtree's grade-A production squad bring along the extra dynamite. Basically, you know SOMETHING is going to get blown up… and it just might be your speakers. *Never Better* may not have quite as many stand out tracks as P.O.S' breakthrough *Audition*, but it's his most consistent record to date and another very solid offering from the always amazing Doomtree camp. Crazy interchangeable artwork and transparent packaging supplied by the quality folks at Rhymesayers Entertainment. Buckle up and listen.

Cecil Otter – *Rebel Yellow*
(STRANGE FAMOUS)
Cecil. Workin' man's poet. Deck of cards in one hand, six shooter cocked back in the other. Doomtree's American Renaissance man Mr. Otter waxes poetic over 13 self-produced tracks, and manages to create a pretty unique atmosphere on his album *Rebel Yellow*. It's like hearing Hip-Hop channeled through a darker version of Doc Holliday, with the music and lyrics evoking mythical images of the Old West. Cecil's intriguing personality and excellent beats carry this very solid album into repeated listening territory, like the kind of Ameri-

can Hip-Hop fable you can never get enough of. *Rebel Yellow* technically came out in 2008, but was re-released with better distribution by Strange Famous Records in 2009 . . . just another way of saying "no more excuses for sleeping."

Toki Wright – *A Different Mirror*
(RHYMESAYERS)
Minnesnowta swagger! "Hungry" is one way you could describe Toki's rapping on his first official album, which arrives after years of grinding on the Minneapolis scene and touring with Brother Ali. "Talented" is another. Toki really demonstrates his versatility throughout the album by covering a wide variety of interesting topics, and has a particular talent for getting his moods across in the way he raps. He clearly knows how to manipulate a beat with his voice, and never drops the ball as far as cadence goes. Funky production provided mostly by Minneapolis mainstay Benzilla, with some guest verses from Brother Ali, I Self Devine, and Scarub of Living Legends thrown in the mix to spice things up. Special discounted price from Rhymesayers too. Did I mention that the track "Truth or Dare" is worth the price of admission alone?

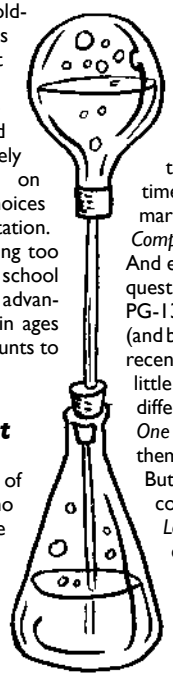
Big Quarters – *From the Home of Brown Babies & White Mothers* (SELF-RELEASED)
Are you one of those people who loves to hear the homemade DIY aesthetic reach its fullest potential? Who likes to see what sort of funk one can dig out of the lo-fi? Who just digs good old-fashioned Minneapolis Hip-Hop? Chances are, Big Quarters is for you. The love that this duo has for their music really shines through in the material, and it pays off. While Brandon Allday has some great topics and rhymes, the star of the show here is definitely Medium Zach, whose interesting take on production brings the album to life in its choices of lo-fi funk samples and live instrumentation. The resulting sound is original, without being too far removed from the traditions of old school Hip-Hop beat-making. Throw in the unfair advantage of having one of the catchiest hooks in ages with their track "Barter System," and it amounts to a very high recommendation on my part.

Kill the Vultures – *Ecce Beast*
(SELF-RELEASED)
The odd one in. Kill the Vultures consists of MC Crescent Moon and DJ Anatomy, who some may remember as two members of the now defunct Minneapolis Hip-Hop group Oddjobs. It doesn't take long to see why Oddjobs disbanded, as the sound of Kill the Vultures couldn't be further removed from the bouncy funk that characterized their former group. Crescent Moon spits rhymes bordering on spoken word in his slow drawl over Anatomy's noisy jazz instrumentals, which don't always make for easy listening. Crescent's soul-tinged voice is top notch, however, and Anatomy balances it very well with his off-kilter production. Like a drinking session between a poet and a jazz band gone right, conceptually focused on inner-city crime. Challenge yourself with repeated listens, and proceed to get rewarded for it.

Tip:
Also check for the amazing self-titled records by Doomtree and Heiruspecs (if you haven't already), and be on the lookout for new ones from Sims, Brother Ali, and I Self Devine.

BEAN

Who can think of "Music We Like" in times like this, eh? The economy's in the toilet, half of us don't have jobs, and the ones that do are finding out that our job skills are soon to become useless. "Life is the only thing worth living for," isn't that how that one Flipper song goes? Currently, it seems to be the only thing one can live for! Aw, I digress. Nevertheless, for the hard times ahead, what we need is value so remember that old marketing campaign: "Music. It's your BEST entertainment value."



Let the Right One In – Directed by Tomas Alfredson
Vampires appear to be back in vogue this year. I can't keep track of how many times I've been hit over the head with HBO's marketing campaign for *True Blood* (*The Complete First Season,* out now, by the way). And even people whose tastes I normally don't question are succumbing to the lure of the PG-13, Christian-mom-penned *Twilight* movie (and books). But the best piece of vampire lore of recent vintage is, without a doubt, an obscure little Swedish film, *Let the Right One In*. A whole different kind of vampire movie, *Let the Right One In* still touches on the tried and true themes of innocence lost and eternal love. But the pre-teen protagonists and the stark, cold Sweden in the late '70s setting makes *Let the Right One In* a wholly unique experience. Relying little on horror and gore, *Let the Right One In* traffics in the loneliness of immortality and the chilling heartlessness of other people. A stunning film about what it is that makes us human, that just happens to involve vampires.

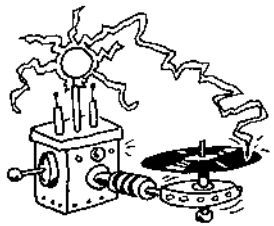
Whitefield Brothers – *In the Raw* (NOW AGAIN)
Best re-issues of the year (part one): I always knew this album was too good to be true. When it first came out circa 2001, the Whitefield Brothers' *In the Raw* was a perfect slab of hard and dirty sounding Afro-funk. Minimal and raw, the bands tight but laid back rhythms dance around sampled tribal chants and syncopated beats. Mysterious in its lack of liner notes, I believed, or at least wanted to believe, that it was some lost album made by anonymous African musicians quietly re-issued to little or no fanfare. Years later, *In the Raw* has been once more re-issued. This time, liner notes reveal the truth behind the mystery. Those Antibalas/Dap-Kings/etc. jokers have pulled the wool over our eyes again. Oh well, sometimes fake can be just as good.

Death – *For the Whole World to See (Drag City)*
Best re-issues of the year (part two): Lately it seems there's always some '60s proto-punk band being (re)discovered and making record collectors go mental. Most of the time, it's just some BS regional garage band that managed one good song before they split up 'cuz the drummer had to go to college. Not so with Death. Three Detroit brothers, who just happened to also be "brothers," started this band and, after some timely exposure to The MC5 and The Stooges, coalesced into one badass rock outfit that could've been as much of a precursor to punk and hardcore as those other two Motor City bands. As usually happens though, things just didn't go right and it's only now, some 35 years later, that these tapes see the light of day.

Camera Obscura – *My Maudlin Career* (4AD)
Best pop albums of the year (part one): In my mind, everyone in Glasgow, Scotland is in a band and dresses like fashionable librarians. Of course, I've been there and I know this isn't true at all. However, let's put aside reality and instead maintain the belief that Camera Obscura really is representative of most of their native city. Because who wouldn't want to live in their fairy tale world of supremely catchy literary love songs? Filled with lush orchestrations, girl group production, and even hints of country and Americana (not bad for some Northern heathens), Camera Obscura's fourth album is both bookish and worldly in its pleasures.

Jarvis Cocker – *Further Complications* (ROUGH TRADE)
Best pop albums of the year (part one): To be honest, I'm not so impressed with Jarvis's sophomore effort. But his reinvention as a sort of renaissance man for the new millennium cannot go unheralded. Now relocated to Paris, Brit-pop's perennial outsider dabbles in performance art, social commentary, and rock stardom (also, don't forget being a husband and father). This man's a genius and will one day be canonized in the same halls as his idols.

Scott Walker: 30 Century Man – Directed by Stephen Kijak
One of the most enigmatic figures in pop music finally gets his due. In regards to his journey from lusted-after teen idol to well respected avant-garde composer, so much has already been said about Scott Walker that there's not much to add. But not only does this documentary feature interviews with a myriad of well-known musical figures singing Walker's praises, but the filmmakers are actually allowed into the studio to document the notoriously reclusive pop star/songwriter/composer as he records his critically acclaimed 2006 studio album, *The Drift*. A rare treat about a rare talent.



GRACIE B.

"Action Kid Style"
I'm not funny. I only wish I were.

Animal Collective – *Merriweather Post Pavilion*
(DOMINO)
Chorusing, spirited flights of fanciful orchestrated chaos.

The Human Quena Orchestra – *The Politics of the Irredeemable*
(CRUCIAL BLAST)
Demon sounds full of: love-lust-power-kill kill kill-sloth-panic-hearts.

Camera Obscura – *My Maudlin Career* (4AD)
Sweet confessional. This is the album I can't stop listening to. Like the first time I ever heard *Boy With an Arab Strap* by Belle and Sebastian. It's like that.

Neko Case – *Middle Cyclone* (ANTI)
Heartfelt awkwardness. Velvet voice of an angry, yet docile, raccoon . . . I mean fox!

P.O.S – *Never Better* (RHYMESAYERS)
This dude is the sweetest.

Marianne Faithfull – *Easy Come Easy Go* (DECCA)
COVERS! One of my all-time favorite female voices working with contemporary music's finest, from Antony (of Antony and the Johnsons) to Nick Cave. Performing songs by notables such as Morrissey and Merle Haggard. BRILLIANT.

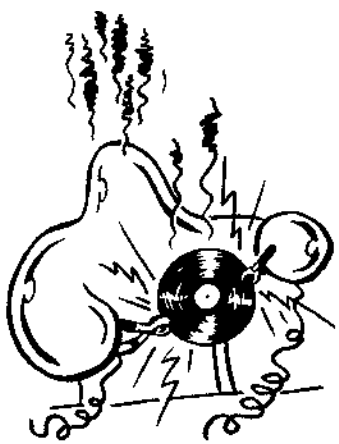
Kylesa – *Static Tensions* (PROSTHETIC)
Wait, how many drummers? How many vocalists? Sweeet. Why, oh why do I keep missing you play?

Ordination of Aaron – *Discography* (ADAGIO830)
Don't YOU miss the '90s? I sure do. Excellent packaging, beautiful and nostalgic sounds, and features the work of Amoeba's very own Billy Sprague!

***Bottle Rocket* (Criterion Collection) – Directed by Wes Anderson**
The first from a great.

Abrupt – *Abrupt*
(INSPIRED BY ANGST RECORDS)
Bay Area Punk at its ballistic brassiness. This album had more recommendation stickers on it than any other in Amoeba Berkeley history, or so I'm told. I think we may like it a little!

Tip:
Drink at Eli's Mile High Club. Dance at the Missouri Lounge. Eat at Café Colucci. Play in the park. Be kind to your friends. Pet puppies and kitties. Rub their noses with yours! Stay true to yourself. And buy me the Agnes Varda box set! I need presents! please?



IAN

Masshysteri – *Var Del Av Stan*
(FERAL WARD)
Melodic punk rock from Umea, Sweden that will make you want to shake your hips and move your feet. Ex-members of other great bands such as The Vicious, Gorilla Angreb, and Regulations.

Hjertestop – *Vi Ses I Helvede*
(NO WAY RECORDS)
Melodic punk rock from Copenhagen, Denmark. Catchy while still pissed and totally raw. Best shows of 2009!

Surrender – *Paper Thrones*
(THRILLHOUSE RECORDS)
Peace punk for the 21st century from Bay Area locals. Standard comparisons to old Crass Records' bands are fitting, but with a dash of riot grrrl for good measure.

Punch – *Punch* (625/DISCOS HUELGA)
New LP from these SF ragers. Fast, furious, brutal, heavy... you name it, they do it right.

DEATH BOY

The second Friday of each month, I have a gig at the Stork Club in Oakland called Death Rock Dive Bar. Collages and writing are two other passions of mine.

The Horrors – *Primary Colours*
(XL)
Sure, this band gets a lot of hype, but they actually deserve it! I'm already hungry for the third album, but it'll probably be another two years until that one comes out. But like this one, I'm sure it'll be worth the wait.

***Repo! The Genetic Opera* – Directed by Darren Lynn Bousman**
Where else can you see the likes of Skinny Puppy's Ogre, the main star in *A Night In Paris (Hilton)*, Sarah Brightman, and Paul Sorvino all in the same movie? Well, a sci-fi/horror/musical of course! Also, once you hear the song, "Zydrate Anatomy," it will echo in your head for weeks.

The Crystelles – *Sutras*
(FREE BONDAGE RECORDS)
One wouldn't really expect an album like this from a former member of Christian Death. However, even with the goth crowd, there will be some converts. Gitane Demone and her daughter, Zara Kand, play very stripped down swampy blues, garage rock and gospel. Enthusiasts of all those genres will be pleasantly surprised. It's only available on vinyl, and maybe even a limited run! So go get one before they're gone!

Tosca – *No Hassle* (G-STONE/K-7)
Has anyone coined the term "Krautronica" yet? (If not, then I'll take the credit now! But I'm sure it's been kicked around somewhere.) This is great late night music for zoning out or working on a project.

***My Bloody Valentine* – Directed by George Mihalka**
Finally, after all these years, a bloody version of *MBV*! Plus you have the option to watch the theatrical version, but why?! Haven't gotten around to the remake as I write this, but 3D is always cool in my book.

JIM V

Allen Toussaint – *The Bright Mississippi* (NONESUCH)
Pianist, vocalist, producer, and composer Allen Toussaint has just begun his sixth decade as a professional musician, but his latest album *The Bright Mississippi* dips back into an era and music that pre-dates even his lengthy career. The seeds for the New Orleans native's recent album were planted when Toussaint played some off-the-cuff versions of Fats Waller and Professor Longhair tunes while working on other projects with producer Joe Henry. Fascinated by the imaginative rearrangements he heard, Henry gently prodded Toussaint to tackle a full album of songs that stretch back to the early days of jazz.

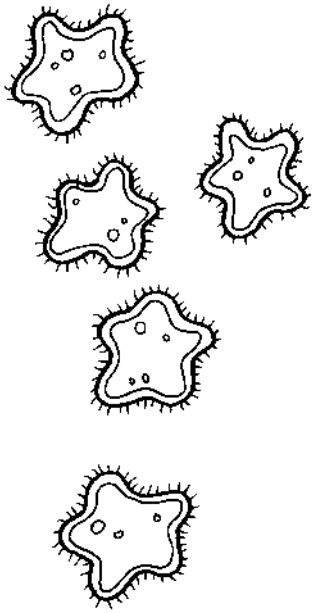
Accompanied by a quintet that includes Don Byron on clarinet and Marc Ribot on guitar, *The Bright Mississippi*'s dozen tunes include re-workings of songs by Sidney Bechet, King Oliver, Duke Ellington, Django Rheinhardt, and Thelonious Monk as well as standards made famous by Louis Armstrong. Though playing piano throughout this nearly all-instrumental album, Toussaint often acts as accompanist to the rest of the group, and both Byron and Ribot along with trumpeter Nicholas Payton manage to give their playing a traditional sound without making it seem academic. Pianist Brad Mehldau guests on a particularly sublime version of Jelly Roll Morton's "Winin' Boy Blues," while saxophonist Joshua Redman duets with Toussaint on a low key version of the Ellington Strayhorn tune "Day Dream."

Despite the high-powered sidemen, this is still first and foremost an Allen Toussaint record and his piano playing here is a mini-lesson in early jazz and New Orleans music, from early two-step and ragtime rhythms right up through Professor Longhair. But more than that, *The Bright Mississippi* is Toussaint's acknowledgment of the music that helped to form his own unique sound and style.

***Keep Your Soul: A Tribute to Doug Sahm* – Various Artists**
(VANGUARD)
Not since Bob Wills first mixed country fiddles and big band horns has there been such an original from the state of Texas as the late, great Doug Sahm. His seemingly effortless combination of Tex-Mex, blues, country, jazz, and garage rock made for one of the most enjoyable sounds to come out of the '60s. It's this unique combination of styles that threads through *Keep You Soul: A Tribute to Doug Sahm.*

As with most compilations, there are a few misfires along the way, however the majority of the album's 14 tracks are fitting tribute to Sahm's originals. Among the highlights are Little Willie G's version of "She's About a Mover," with Ry Cooder's overdriven guitar replacing Augie Meyer's nasally Vox organ; Flaco Jimenez's bouncy take on "Ta Bueno Compadre," complete with Meyer's organ along for the ride this time, and Delbert McClinton's honky tonk stomp version of "Texas Me." Also making contributions are fellow Lone Star state native sons Alejandro Escovedo and Joe "King" Carrasco as well as Los Lobos, The Gourds, and a reunited version of Freda and the Firedogs featuring Louisiana pianist Marcia Ball. The final track is Shawn Sahm's dead-on version of his father's "Mendocino." It's maybe not the most imaginative of the lot, but it is an amazing tribute from a son to a father.

***Demon in Disguise* – Directed by David Bromberg**
After a career as a sideman that included accompanying the likes of everyone from Jerry Jeff Walker to Bob Dylan and Chubby Checker to Ringo Starr, guitarist and multi-instrumentalist David Bromberg went on to lead one of the most eclectic touring bands of the 1970s. Country, blues, folk, bluegrass, rock, R&B, Celtic, and a host of other styles would usually show up in an evening's set as well as a song or two most of the band had never heard, let alone played before. Sadly, by the 1980s and '90s Bromberg had pretty much quit performing, though in



the last few years he's started making limited appearances and a few recordings — including this DVD.

Shot with a couple of cameras in a studio sans audience, Bromberg performs 20 songs that not only span his career, but also highlight some of his many influences. Limiting himself to a couple of acoustic guitars, Bromberg deftly picks everything from somber blues to syncopated ragtime, as well as pulling off covers from the likes of Dylan and Ray Charles.

Though he's never been considered a great singer, Bromberg manages to make the most of his limited voice by putting as much emotion as possible into each lyric. Even more compelling are Bromberg's song introductions, and it's here that his talents as a storyteller shine through. You can really hear the joy and passion in his voice as he recounts his first hearing of classic blues recordings, his days in the Greenwich Village of the 1960s, and meeting up with such blues legends as Lonnie Johnson and Freddie King. In one particularly funny story, Bromberg claims he almost lost an eye when blind blues legend Reverend Gary Davis started shooting off his newly acquired BB gun in the concrete basement of his house.

Now that Bromberg has pretty much given up life on the road, *Demon in Disguise* might be as close as you'll get to an intimate performance from one standout of the folk/blues scene.

KEN

I'm a used product buyer at SF and Berkeley, as well as an oldies section and rock sections maintainer in Berkeley. I price lotsa boxed sets too.

Sugar Pie DeSanto – *Go Go Power: The Complete Chess Singles 1961-1966* (KENT)
Sugar Pie DeSanto is the Bay Area's secret weapon. This CD kicks ass throughout, highlighting all of her 45s for the Chess brothers' Checker, Argo, and Cadet subsidiaries. She tackles soul, R&B, blues, and even a bit of jazz in her inimitable style. She's sassy, raunchy, and powerful, with a great sense of humor throughout. I'm babbling. So just treat yourself to a copy. Key tracks: "In the Basement," "Soulful Dress,""Slip-In Mules (No High-Heel Sneakers)," "I Don't Wanna Fuss," and "Do I Make Myself Clear."

Pyramids – *Lalibela / King of Kings / Birth / Speed / Merging* (IKEF)
I first heard the Pyramids a coupla years back on the fantastic two-CD Idris Ackamoor anthology. Now I can finally hear the three original Pyramids albums in their entirety. Highly recommended if you like Afrocentric jazz. Surprise reissues of the year, so far!

***Destroy That Boy! More Girls With Guitars* – Various Artists** (ACE)
Volume Two in this series (the first is simply called *Girls With Guitars*) is a corker! I liked Volume One but this one blows it away. Every last tune is memorable. It didn't leave my CD player for almost two weeks (and that doesn't happen very often)! If you like the *Girls In the Garage* series from years back, you're sure to enjoy this as well.

The Rationals – *Think Rational* (BIG BEAT)
Alec Palao finally tackled Detroit's long-locked-away A-Square label a year or so ago, with Big Beat's *A-Square (Of Course)* comp, promising an anthology of the label's crown jewel, The Rationals, to follow. Well, here it is, folks! This double CD contains 32 tracks by the finest soul garage band ever!! Buy or die! Scott Morgan is America's Steve Marriott. Respect!!

The Who – *The Who Sell Out* (Deluxe Edition) (GEFFEN)
Do you really need ANOTHER version of this, perhaps The Who's finest, in your collection? I say you do. You get the vastly-different-in-places mono and stereo mixes of the original LP, all of the bonus tracks, from the mid-'90s remix version (sans "Melancholia"), plus a bunch of previously unreleased mixes and demos. The best just got even better!

Tip:
Soulfulkindamusic.net is a great source for all your soul discographical needs.

KENT

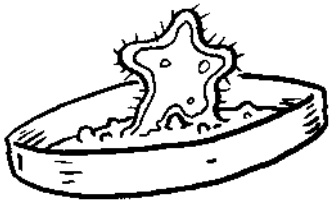
Call Me Fluffy.

Kluster –*1969-1973* (QBICO)
Only a couple hundred of this six-LP box set have been made. All tracks previously unreleased by Conrad Schnitzler, Freudigmann, Seidel, and friends. Spray-painted cover and clear plastic insert. Schnitzler retained the Kluster name after Moebius & Roedelius left to become Cluster. Is that all clear? Also check out the Kluster three-CD set on the Water label. Space electronics for space-minded folks.

Andrew Liles – *Miscellany Deluxe* (VINYL ON DEMAND)
Either a two-LP regular version or a three LP deluxe version with t-shirt. Recordings dating as far back as 1984, mostly previously unreleased, some tracks from cassette-only releases. Andrew Liles is a brilliant and varied experimental artist whose work I highly value. A positive force in a world full of mediocrity. Also check out his album with Diana Rogerson called *No Birds Do Sing* on Dirter Productions.

Cultural Amnesia – *Enormous Savages (Enlarged)* (KLANGGALERIE)
Ten songs from 1981-1983 and five from 2000-2007. Very beautiful synth/pop/rock from England. This collection follows the essential two-LP set put out by Vinyl On Demand a couple of years ago. Originally *Enormous Savages* was out on LP only, without the modern tracks. This band should not have been under the radar in the early '80s.

Giancarlo Toniutti – *La Mutazione* (KLANGGALERIE)
Originally released on the fine Broken Flag label in 1985. Two long tracks that are still fresh and original sounding. Very moody electronics and found sounds mixed in an unmistakably Italian manner. A previously unreleased track from 1984 fills out the rest of the CD. Totally underrated post-Throbbing Gristle industrial. Sticks to the original concept while looking forward.



Luc Ferrari – *L'oeuvre Electronique* (INA GRM)
A gorgeous ten-CD box set spanning Luc Ferrari's career in academic electronics. Many previously unreleased pieces, and a nice 100+ page booklet in French and English. The same sort of presentation as the Bernard Parmegiani 12-CD box that came out last year on INA GRM. Ferrari's sense of composition and humor in the electronic medium will be missed.

Tip:
Rodger Collins released Through My Eyes *in September. A local and legendary performer famous for "She's Looking Good" and "Foxy Girls In Oakland." This album is good and worth checking out.*

KYLE

Lives in Oakland, plays drums occasionally, loves Anchor Steam. Overseer of folk and international rock. Some people say I'm a nice dude.

Thee Oh Sees – *Help* (IN THE RED)
This record is sure to make several best of '09 lists, and goddamn does it deserve it. *Help* continues where *Master's Bedroom* left off and adds a nice polish and a few more *ooo's* and *ahhh's*. These guys (and gal) are still on their surfy-garage kick here, drenched in twang and reverb and catchy as all hell. Go buy it, it's ten bucks, comes on pink vinyl, and it's a lot better than whatever you are listening to at this moment.

The Hunches – *Exit Dreams* (IN THE RED)
It seems that this record will be The Hunches' last hoorah, and what a doozy it is! Loud, pummeling, jarring, yet somehow completely listenable rock'n'roll. By the time this Music We Like issue goes to print, the band will be no more. Tough luck if you missed their farewell mini-tour.

Eat Skull – *Wild and Inside* (SILTBREEZE)
Killer! They may as well have called the record *Tits*. This time around Eat Skull has shed some of the screeching, overblown guitar, allowing their lo-fi pop brilliance to shine bright. Think of a younger, ballsier GBV.

Michael Hurley – *Armchair Boogie* (MISSISSIPPI RECORDS)
Reissue of Snock's classic second LP from 1971, originally released by the Raccoon label. Must have!!

Idle Times – "Get Your Feet Off the Ground" (WOODSIST)
The A side is a total scorcher, while the flip is on the lighter side. Fronted by Brian Standeford of Tall Birds and Unnatural Helpers. Go see these guys live and try to snatch up their "Hozac" 7" too, while they still got 'em.

Vee Dee – *Public Mental Health System* (CRIMINAL IQ)
Second full length from Chicago's Vee Dee. Fans of fellow Windy City natives Plastic Crimewave Sound should enjoy this epic double LP.

RTFO Bandwagon – *Dums Will Survive* (DULL KNIFE)
Twenty-eight-minute EP of twisted pop gems. If you liked that Hole Class record, this might be for you.

***Shiftless Decay: New Sounds of Detroit* – Various Artists** (X!)
Comp of bands from Detroit. Human Eye, Terrible Twos, Tyvek, etc.

The Beets – *Spit In The Face of People Who Don't Want To Be Cool* (CAPTURED TRACKS)
Lo-fi pop with few frills, but totally memorable tunes out of Jackson Heights, NY.

Francis Harold & the Holograms – *Who Said These Were Happy Times?*
(GOING UNDERGROUND)
Debut LP from these fellas out of Bisbee, AZ. Obnoxious, noisy punk rock, and the best album cover of 2009 so far. Check out their singles while you're at it!

Ganglians – *Monster Head Room*
(WEIRD FOREST / WOODSIST)
Holy Brian Wilson, Batman! Quite a bit different than their self-titled debut on Woodsist. Great summer record from these Sacto up-and-comers. Comes with a 7" because the the whole thing couldn't fit on a single LP.

Dog Faced Hermans – *Hum of Life* (MISSISSIPPI RECORDS)
Reissue of DFH's 1993 LP. For fans of Crass, The Ex, etc.

Nothing People – *Late Night*
(S-S RECORDS)
Wash of guitars, simple rhythms, and sort-of Sonic Youth vibe. That's if SY actually wrote anything more than halfway decent in the past ten years. Zing!

Kurt Vile & The Violators – *The Hunchback* (RICHIE RECORDS)
Philly's constant hitmaker finally cranks his amp to 10 with marvelous results.

Tip:
I wish that folks wouldn't stand around with their arms crossed and have a bored look on their face at rock 'n' roll shows.

MATT BOB

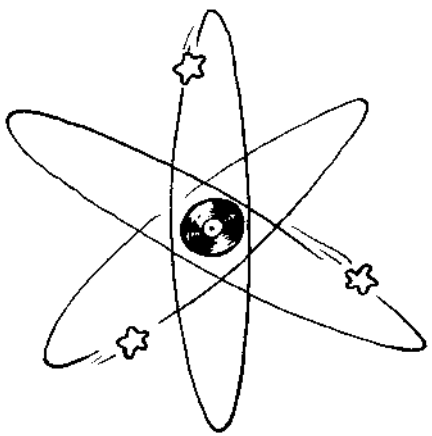
My name's Matt. I come from the Dena... and also the internet.

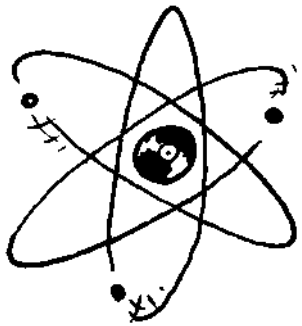
Keelay & Zaire – *Ridin High*
(R.N.L.G. LLC)
West Coast revival?

Finale – *A Pipe Dream and a Promise* (INTERDEPENDENT MEDIA)
One more Detroit album. Come on, the Lions didn't even win one game last year . . .

Roc 'C' and IMAKEMADBEATS – *The Transcontinental*
(E1 MUSIC CANADA)
Oxnard's still doin' it.

Tip:
I just take whatever Tunde hands me.





MICHAEL

www.myspace.com/thewhybecause

Akron/Family – *Set 'Em Wild, Set 'Em Free* (DEAD OCEANS)
Another fine record from these musical polyglots. This continues to both expand and refine their unique blend of earthy, yet cosmic sounds.

Animal Collective – *Merriweather Post Pavilion*
(DOMINO)
Sunny swirls of shimmering sonic bliss . . . their most accessible album to date, pushing the envelope of what pop music can be, and will eventually become.

Mountains – *Choral* (THRILL JOCKEY)
A lovely record of warm ambient dreamscapes... mellow but not sleepy, rich with subtle detail.

Tip:
Cumbias make life a little better... try some today!

SEAN "SHOOTER" SOKOL

Security Overlord // Awesomeness (Not necessarily in that order)

Fall of Efrafa – *Elil / Owsla*
(HALO OF FLIES / ALERTA ANTIFASCISTA)
These are actually two 2007 releases that I just discovered. Epic brooding melancholic sample-laden Godspeed You Black Emperor buildups that turn into crushing doom-filled melodic epicrust. These are the first two albums of a trilogy based on a re-imagining of the political and mythological overtones of the book *Watership Down* by Richard Adams. The third and final album *Inle* should be out in the late fall. The CD and vinyl versions of both of these albums are pretty limited, but well worth the hunt. (FYI . . . I was able to special order both of them)

Kylesa – *Static Tensions*
(PROSTHETIC RECORDS)
Kylesa returns with more of their sludgy down tuned southern metal riffs and swarming dual drummers to create another psychedelic-filled punk stoner rock journey.

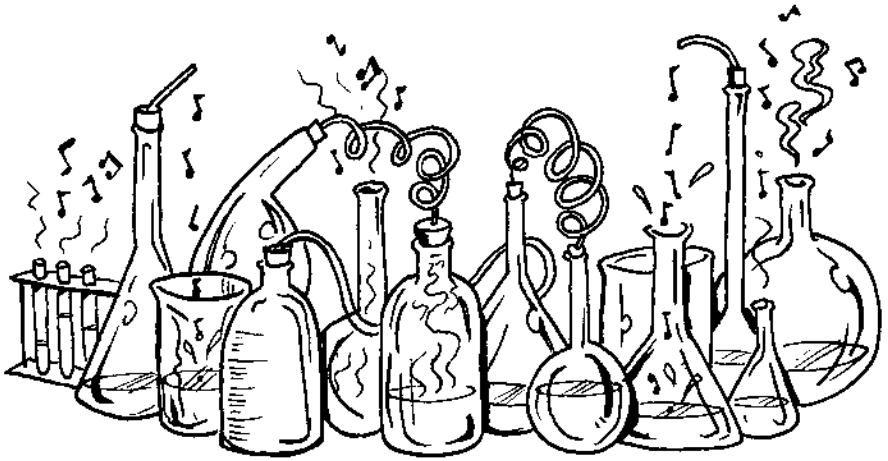
Devil Makes Three – *Do Wrong Right* (MILAN)
This is by far my favorite DM3 record to date. Another great bluesy country record filled with plenty of raucous punk spirit. Throw it on and grab some whiskey!

Deathspell Omega – *Manifestations 2000-2001 / 2002*
(NORTHERN HERITAGE)
Two great collections of out-of-print and rare material from these French avant-garde Black Metalers. The first *(2000-2001)* contains tracks from LP splits with Moonblood and Mutilation, plus tracks from the *Black Metal Blitzkrieg* comp. The second *(2002)* contains eight previously unreleased tracks from planned comps and splits.

Laudanum / Stormcrow – *Sacred Death* (20 BUCK SPIN)
Finally, a new Laudanum release! One of the most crushing heavy live bands ever to tear apart my eardrums! This is a great record that contains two new tracks of noisy, sludgy mayhem from Laudanum, plus more stenchcore from Stormcrow. 20 Buck Spin can do no wrong.

Book of Belial / Embers – "Tales of Sorrow and Death"/ "Wrath" (SELF-RELEASED)
An amazing 7" split with Portland's crusty black metal Book of Belial and Oakland's melodic, blackened metal Embers.

Morne – *Demo 2008*
(NO OPTIONS)
Atmospheric, dark crust punk from Boston featuring ex-members of Filth of Mankind, Grief, Disrupt, etc. A must for fans of Amebix, Antisect, Neurosis, or Sacrilege. Also keep an eye out for their split with Warprayer from England, which is also on No Options.



Orcustus – *Orcustus*
(SOUTHERN LORD)
Cold, misanthropic Norwegian black metal at its finest.

Witch Hunt – *Burning Bridges to Nowhere* (ALTERNATIVE TENTACLES)
More anarcho punk with dual female/male vocals from Philly.

Tip: Go to Eli's Mile High Club. Best punk/dive bar in the 510. Obey Tom McQuown.

SPENSAUR

He's super cute . . . it's just that simple.

Green Day – *21st Century Breakdown* (REPRISE)
Green Day released another '70s-style epic rock opera, but this time got the music right! I liked 2004's *American Idiot* — the story arc flowing through the whole album, the multi-movement songs, occasionally differing meters — but the sound of the instruments just seemed too compressed, too much of a typical mainstream rock record. With *21st Century Breakdown*, however, Green Day seemed to keep the good parts of *American Idiot*, while making the record feel more like the *Nimrod* sessions; flushed out as much as possible with anthemic choruses and slick ballads, but still maintaining the sound of each individual instrument. I have been a fan of Green Day since I was nine years old, and was extremely pleased to see all of their albums reissued on vinyl. Though I am sad that Lookout Records was nowhere to be mentioned, to have *39 Smooth* and *Kerplunk* reissued with 7-inches inside was pretty rad.

Mika Miko – *We Be Xuxa*
(POST PRESENT MEDIUM)
Los Angeles quintet Mika Miko add to their collection of buzzy punk rock songs with their latest album. Featuring a couple songs from their *666* EP, the grrrls (and now boy drummer) continue to blaze through songs within two minutes of beginning. Their use of the sax and production reminds me a bit of The X-Ray SPEX, while their bass and guitar riffs are reminiscent of Erase Errata. If Mika Miko ever come to your town on tour, GO SEE THEM! They are one of the best live bands around these days, seriously.

Mirah – *(a)spera* (K RECORDS)
Her first proper solo record since 2004's *C'mon Miracle*, Mirah returns with another amazing record full of sophisticated melodies, sweeping soundscapes, and Mirah's most refined lyrics to date! This is a perfect record for autumn months when the East Bay weather goes from warm to cloudy and calm to gusty and back again. A true gem.

Death – . . . *For the Whole World to See* (DRAG CITY)
Unearthed for the first time since being recorded in the mid-'70s, Drag City released one of the most listened-to albums in Amoeba Berkeley for this year. Blasting through seven tracks in a little over 25 minutes, this band of three Detroit brothers goes between kicking out the jams like a proggier version of The MC5 to getting funky like early Parliament. And if you ask one of our rock floor clerks if they are the same group as the Florida metal band, prepare for one nasty scoff.

Make Me – *House of Brakes*
(MUSIC TO MAKE ME BY)
One of my favorite Oakland bands is back with their sophomore record. Zola, Claire, Jeremy, and Wes have developed their sound a lot since their debut, yet still know how to have fun with this new batch of songs. Though their previous release was much more innocent than this one, both in lyrical content and arrangement, *House of Brakes* is a little more grown up with angular guitar lines, complex drum fills, rich backing vocals and more mature lyrics. Plus they are all sweethearts, so buy their record and see them live!

Video Games At Amoeba!

In addition to having the finest selection of music and movies, Amoeba has added video games to its arsenal of used buying and selling! This makes me so happy because now I don't even have to go to a game store to check out a great selection of multi-platform games! Just stay away from the Wii section! I call dibs!

Tip:
Best place for lunch: Everette and Jones' BBQ Stand on University and San Pablo, a-mazing!

TOM O

Wau Y Los Arrrghs!!! – *!!!Viven!!!*
(SLOVENLY)
Missing-teeth and suit-wearing garage rock from Spain. The great songs really stand out on this record. You've got this mad scientist type guy for a vocalist growling over the songs, giving it some major personality. This record should be huge. Check them out when they stop in the Bay Area on tour this September.

The Strange Boys – *The Strange Boys and Girls Club* (IN THE RED)
Distorted, mousey vocals over garage, rockabilly, and blues guitars. Highly unusual and traditional at the same time. The combo of adding a new twist to pre-'60s music and having songs that stand on their own makes for a great listen.

Wooden Shjips – *Dos*
(HOLY MOUNTAIN)
This is definitely something for fans of the repetitive nature of bands like Can. Psych-y, space rockin', krautin', stuck in your head for days. They are from S.F. too! Bonus!

Thomas Mapfumo – *Gwindingwi Rine Shumba / Hokoyo!* (WATER)
Here's a pair of reissues from this legendary political singer/guitarist from Zimbabwe. He created a genre by updating traditional Zimbabwean music with modern instruments and called it *Chimurenga*, meaning struggle in English. You can hear a mix of great early reggae melodies, African rhythms, and some awesome guitar interplay.

More Stuff You Should Check Out:

Camera Obscura - *My Maudlin Career*
(they've done it again!)

The Rippers - *Why Should I Care About You?*
(fitting name)

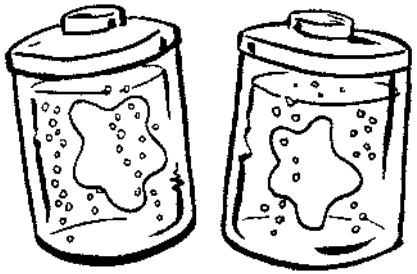
Ponytail - *Ice Cream Spiritual*
(spastic and fun)

Burmese - *Colony Collapse Disorder*
(grindcore mayhem from S.F.)

The Weight - *Are Men*
(for fans of Lucero, Drive-By Truckers, and Drag the River)

Todd Snider - "The Excitement Plan"
(song about a Pirates pitcher, Dock Ellis, who threw a no-hitter on LSD in 1970)

SAN FRANCISCO



AUDRA

Odessa Lil: Available for weddings, Bar Mitzvahs, funerals, home foreclosures, divorce proceedings, and horse cart repair.

Well Hung: 20 Funk-Rock Eruptions from Beneath Communist Hungary, Vol. I – Various Artists

(FINDERS KEEPERS)

The folks over at Finders Keepers never fail to blow my mind. This collection of hard-rawkin' fuzzy funk from 1970s Hungary is definitely my best score from the World section this year. Get it for the Iron Curtain cutie, Kati Kovács, and Magyar siren of song, Sarolta Zalatnay. *Igen*!

The Lonely Island – *Incredibad*

(UNIVERSAL REPUBLIC)

Because I just can't hear "Jizz In My Pants" enough. The CD comes with a DVD too!

True Blood: The Complete First Season – Directed by Alan Ball

This is how all Californians wish the Deep South would be . . . hot, sexy, crawling with vampires, and populated with girls who drive mint '70s era AMC Gremlins and Honda Civics. Ok, I realize that I'm probably not speaking for all Californians, but this vampire soap opera really encompasses everything I look for in escapism. *Dark Shadows* never quite went there, but *True Blood* does.

Let The Right One In – Directed by Tomas Alfredson

Yes, vampires are everywhere this year, but this is a truly different take on the lore. Perhaps just as much about the psychology of outsiders as it is about blood and guts, this Swedish drama/thriller/horror/coming-of-age story tells a bleak, cold tale with a lot of color.

BENJAMIN

I get wordy, so I'll let the albums speak for themselves.

Deathspell Omega – *Veritas Diaboli Manet in Aeternum: Chaining The Katechon*

(NORMA EVANGELIUM DIABOLI)

"It is a vain Earth.
A vision, final, of deceit.
There can be no refuge
In this grotesque liquid flowing
Where shapes melt into each other
Where cause becomes consequence.
To err with the insane
In hostile immensities
How legitimate is the faith into despair?"

S.V.E.S.T. – *Veritas Diaboli Manet in Aeternum: Le Diable Est Ma Raison* (END ALL LIFE)

"Sa crainte d'une solitude insupportable, happant tout espoir au sein d'une terreur cosmique, sans age et sans visage, detourne le regard de tes cruelles verites."

Katharsis – *Fourth Reich*

(NORMA EVANGELIUM DIABOLI)

"Our throats becometh an open grayve; we'll use our sperm to deceive. The venom of asps is to be under our lipps; we'll be armed with Iyonne teethe."

Nightbringer – *Death and the Black Work*

(FOREVER PLAGUED RECORDS)

"I nail the Raven's Head upon the oak at the crossroads of death And see with hollowed eyes what the earth has swallowed I hear the cries of what still rots within its belly I smell decay and the spoiling of the flesh, the incense of the dead And I behold the Gate. All secrets first lie below."

Teitanblood – *Seven Chalices*

(NORMA EVANGELIUM DIABOLI / AJNA / DAUTHUS)

". . . in a moment they turn'd Wide the Celestial soile & saw beneath Th' originals of nature in their crude Conception: Sulphurous & Nitrous Foame They found, they mingl'd . . ."

BILLY LUDLOW

And the gold rolled through his veins like a thousand railroad trains, and eased his mind in the hours that he chose.

Thee Oh Sees – *Help* (IN THE RED)

I'm not gonna try to get all flowery with this album because that would pretty much go against the whole aesthetic of it. Basically it's just a solid pop/psych/garage album picking up where The Troggs left off 40 something years ago . . . but in NO way is it a throwback. It's instantly catchy, every song quickly grows on you after each listen, and the genius of it is the simplicity in the sense that John Dwyer and company know exactly what makes a perfect pop song, and don't add any unnecessary filler. Each song is just fuckin' solid and the overall production has that analogue warmth to it. Comfort food for the ears. Get it. Seriously, look at that cover art and tell me it's not bad-ass. C'mon!!!

Grass Widow – *Grass Widow*

(MAKE A MESS)

Let me first start out by saying that there are a ridiculous amount of awesome Bay Area bands releasing albums right now. Maybe there has been for a while and I was just too much of a chud to take notice (a VERY strong possibility), but regardless, there IS, and this is one that rose to the top for me. I'd say a large part of that is because they have the sort of line-up you don't see a whole hell of a lot of — guitar, bass, drums (and the occasional trumpet) played by three ladies who can ALL sing and put that to use with some really great multi-part vocal harmonies. Catchy, beautiful and with some heavy instrumental breakdowns. If I had to say ONE thing bad it could only be that the album's too short. But then again, that only leaves you wanting more.

Harvey Milk – *Life . . . The Best Game In Town* (HYDRA HEAD)

So the actual album came out on CD a year ago, but they just finally got around to letting it out on vinyl. It was worth the wait though. This album is so good and sooo addictive. Drums that sound like John Bonham using your face as a fuckin' kick drum, crunchy guitars, bass and vocals that go from soft and choirboy-like to guttural roars that would make a lion shit his proverbial pants. And the melodies he sings are one of the elements that keeps you coming back. You know how some songs have those hooks that you're just waiting to come in, and when they do you get chills and then play the song all over so you can feel it again? Yeah, half the album is like that. If they put the tracks "Decades" and "Motown" out as a 7" single, it would probably NEVER leave my turntable!

Nadja – *When I See The Sun Always Shines On TV* (THE END)

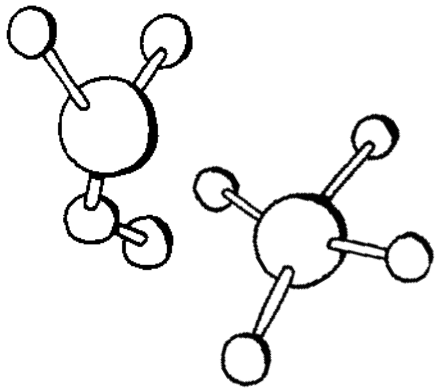
Yeah, this is a covers album, and 90% of the time that's a cop-out for an artist whose creative well is dry at the moment. But between his work under the Nadja moniker and his other solo releases, Aidan Baker drops an album about as often as he drops off his rent check. So that's not so much the case here. What more, this isn't a collection of covers that sound like the original versions. It's basically a damn good mix-tape sent through a doom/drone/sludge machine. My Bloody Valentine, Codeine, Swans and Elliott Smith just to name a few. "Only Shallow" by MBV is slowed down and heavier, "Pea" by Codeine gets the same heavy treatment, and since Baker's singing style is already similar to Codeine's Steve Immerwahr, it instantly feels familiar. And Elliott Smith? Since Elliott's vocals were so one-of-a-kind (and nearly impossible and pointless for any artist to touch), Nadja slows everything down, drenches his own vocals in echo and reverb, and buries them under lush walls of sound. Instead of trying to copy the original version, he makes it his own crushing, sad, dark. and ultimately beautiful piece.

Loop – *World In Your Eyes* and *A Gilded Eternity* (reissues)

(REACTOR)

When we last met here, we were talking about the reissues of Loop's *Heaven's End* and *Fade Out*. Well here's round two — a reissue of their last album and a three-disc collection of 12"'s. More of the same (in a good way . . . a very good way) from this unfortunately short-lived group. Dreamy, druggy, and droney swirls of garage/shoegaze/psych. The adjectives go on and on, but if you are at all a fan of any of those three genres, you really need to hear them for yourself. A MUST for fans of Spaceman3-esque space rock.

Tip:
Listen to more John Prine, The Telescopes and go here –> myspace.com/borneonoises



BRIANDAVIS

Can't eat . . . talking . . .
www.briandavisvoice.com

Camera Obscura – *My Maudlin Career* (4AD)

Pains Of Being Pure At Heart – *Pains Of Being Pure At Heart* (SLUMBERLAND)

Deer Tick – *Born On Flag Day* (PARTISAN)

Great Lake Swimmers – *Lost Channels* (NETTWERK)

Neko Case – *Middle Cyclone* (ANTI)

Thermals – *Now We Can See* (KILL ROCK STARS)

CHRIS

Adam Balbo – *Fix*
myspace.com/adambalbo

The Fancy Dan Band – *Born Fancy*
myspace.com/fancydanband

Tip Top Trio – *Tip Top Trio*
(FEATHERS RECORDS)
myspace.com/tiptoptrio

CONNELL

The Rebel – *Mouthwatering Claustrophobic Changes!*
(JUNIOR ASPIRIN RECORDS)

Mayyors – *Marines Dot Com LP* (7") (WASTE OF OIL)

The Fresh & Onlys – *The Fresh & Onlys* (CASTLE FACE)

Brilliant Colors – "Highly Evolved" / "Takes So Little" (7") (CAPTURED TRACKS)

Brainbombs – *Fucking Mess*
(LYSTRING)

The Shadow Ring – *Life Review (1993-2003)* (KYE)

Ride for Revenge – *Wisdom of the Few* (NORTHERN HERITAGE)

DON MEGA

Floor Manager

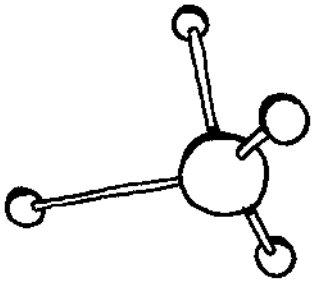
Pet Shop Boys – *Yes*

***Stranded* – Directed by Gonzalo Arijon**
This is a fascinating documentary on the Andes plane crash of a soccer team. It is told by the surviving members. They are on an expedition to go back to the sight of the crash and relive memories of that horrible ordeal. What drove them to become cannibalistic and the ramifications of that.

Oumou Sangare – *Seya* (NONESUCH)

***True Blood: The Complete First Season* – Directed by Alan Ball**
Sookie, Sookie I love you!

Depeche Mode – *Sounds of the Universe*



ERIN

glasser – *Apply* (12")
(TRUE PANTHER SOUNDS)
This is some of the most beautiful, soothing music I've ever heard. Glasser is a young woman named Cameron Mesirow who composes songs using Garage Band. She has a sort of regular-pretty voice and uses it in a really fearless, awesome way. Her singing style reminds me a little bit of Mira Billotte from White Magic and a little bit of *Medulla*-era Björk. The three songs on this EP are all amazing; one is a tribal jam, another a lullabye, and the third a little bit spookier and darker. The B side has remixes of all of these songs by people like Lucky Dragons. This True Panther 12" has an amazing silk screened color wheel cover by Tauba Auerbach. Also, supposedly, glasser performs live with a dance troupe called Body City. I seriously cannot wait to see her live!

Nick Cave & the Bad Seeds – *Your Funeral . . . My Trial* (Reissue) (MUTE)
Nick Cave is my Number One.

Grass Widow – *Grass Widow*
(MAKE A MESS)
Intricate, pretty post-punk with cobwebby, intertwining female vocals. Grass Widow are from San Francisco and they are great! There's a trumpet, three-part harmonies, and everyone involved has a gorgeous voice.

Camera Obscura – *My Maudlin Career* (4AD)
This band reminds me of the lyrics, "It's my party and I'll cry if I want to." Tracyanne Campbell's observations are so sharp and closely observed, I feel like she'd probably be writing novels if she weren't in this band. And her voice is super pretty. The music is hugely orchestrated and epic, in a 1950s sort of way. Camera Obscura started out as the female version of Belle & Sebastian, but they've transcended that and have found their own sound. And it is good.

ESTEN

Blue Notes – *The Ogun Collection* (OGUN)

Henry Kuntz – *Whirling Sun Visions*
(HUMMING BIRD)

Doctor Bob – *Dark Times*
(EDGETONE)

Charles Tyler – *Saga of the Outlaws* (NESSA)

Eddie Gale – *A Salute to President Obama*

GABRIEL

Welcome to my darkside.
Won't you have a picnic there?

Tommy Heavenly6 – *Gothic Melting Ice Cream's Darkness Nightmare* (DEFSTAR RECORDS)
Tomoko Kawase from the Brilliant Green is Tommy Heavenly6. *Gothic Melting Ice Cream's Darkness Nightmare* compiles the best from her first two releases. A hot fudge sundae of '90s rock guitars that blister among sugary sweet melodies; with lyrics chock full of ghosts, knights on horseback and bloody skies.

It doesn't get better than this for guitar heavy JPOP! Check out: I'm Gonna SCREAM+, Lollipop Candy_BAD_girl, +gothic pink+, GIMMIE ALL OF YOUR LOVE!!, and PAPERMOON. Only in the San Francisco J-POP section. Mail order it if you have to!

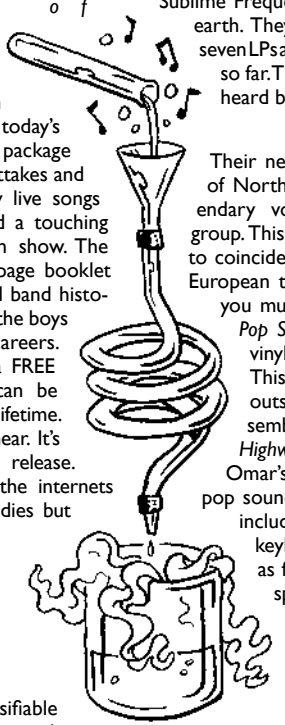
Mike Patton – *Crank: High Voltage*
(LAKESHORE RECORDS)

Zip Code Rapists – *Sing and Play the Three Doctors and Other Sounds of Today* (EABLA)
What a gem.

JAMES DILLON

33+45=78?

Zip Code Rapists – *Sing and Play the Three Doctors and Other Sounds of Today* (EABLA)
If you don't know by now, don't mess with it! No, that's not right, this CD is designed for everybody! At long last, the major works of the Zip Code Rapists are available again. From their supposed beginnings as a Doors cover band from Texas, to their shameful years of broken glass and bloated excess, to their acrimonious breakup and inevitable decade-later reunion, this CD details the hope and anger, the trauma and triumph, of this quintessentially American folk-punk duo featuring Gregg Turkington and John Singer. In addition to the Zip Code Rapists' astonishing 1992 debut LP *Sing and Play the Three Doctors and Other Sounds of Today,* this 36-song CD compiles the overlong 7" *The Man Can't Bust Our Music* and the inexcusably short 12" *94124,* all of which have been lovingly remastered for today's more discerning listener. This deluxe package also includes previously unheard outtakes and compilation tracks, four revelatory live songs from a 1993 show at CBGB's, and a touching performance from a 2006 reunion show. The ZCR story comes to life in a 16-page booklet with insightful liner notes by official band historian Will York, and candid photos of the boys at the height, and nadir, of their careers. Best of all, each CD comes with a FREE RUB-ON ZCR TATTOO, which can be worn for a day, or cherished for a lifetime. You won't believe the sound you hear. It's great! Another fine Eabla Records release. Check out their rarities page on the internets for some real bargains on some oldies but goodies! www.eabla.com/rarities.html



***Science is Fiction: 23 Films by Jean Painlevé* – Directed by Jean Painlevé**
The mesmerizing, utterly unclassifiable science films of Jean Painlevé have to be seen to be believed. Delightful, surrealist -influenced dream works that are also serious science. The French filmmaker, scientist, and inventor had a decades spanning career in which he created hundreds of short films on subjects ranging from astronomy to pigeons to such marine life marvels as the sea horse and the sea urchin. This definitive three-disc collection brings together the best of these, and also includes the French television series *Jean Painlevé Through His Films,* rock band Yo La Tengo's eight-film score *The Sounds of Science,* and an essay by film scholar Scott MacDonald.

***Superman* – Directed by Max Fleischer**
Look, up in the sky, it's a bird, it's a plane . . . The long awaited set contains 17 theatrical shorts of the original *Superman* animated series from the early 1940s on two discs. Along with the Fleischer *Popeye* DVDs that I know you already own (what? you don't? buy those today!), these are some of the finest examples of animation ever produced with bonus materials and extra features. Let the cartoon begin!

Omar Souleyman – *Highway to Hassake*
(SUBLIME FREQUENCIES)
You can still travel the world on your hi-fi with Sublime Frequencies radio and field recordings of earth. They have released 35 compact discs, seven LPs and eight DVDs from all over the world, so far. These are sounds that you have never heard before.

Their newest release is the second volume of Northeast Syrian Dabke music from legendary vocalist Omar Souleyman and his group. This CD was compiled by Mark Gergis to coincide with the Sublime Frequencies UK/European tour in May and June of 2009. Also you must get *Highway to Hassake: Folk and Pop Sounds of Syria, the* two-LP Gatefold vinyl edition of the original CD version! This is Omar Souleyman's first release outside the Middle East! Compiled, assembled, and edited by Mark Gergis, *Highway to Hassake* is an overview of Omar's entire career. This is the true folk/pop sound of modern Syria. Instrumentation includes saz, oud, vocals, and amazing keyboard electronics, which play out as forbidden morse code at breakneck speeds — intense and mesmerizing. Also buy something by the Sun City Girls. You'll be glad you did.

Mt. Egypt – *3* (12")
(SECRET SEVEN)
The new Mt. Egypt vinyl LP is available at Amoeba (limited to 100 copies), featuring 10 new songs including: "Hello World," "Same," "How Can a Human Mind?," "Inside/outside," "7," "Ghost of the Forgotten World," "Engine of Its Own," "Song to Calm You Down," "Everything in Moderation," and "Why Are You Fighting?" This is the first in a series of high quality recordings on the Secret Seven label. Get your copy today. You and I will be glad that you did. And out in late July: debut solo album by The Fresh & Onlys frontman entitled: *The Two Sides Of Tim Cohen* (Secret Seven/Empty Cellar).

Tip:
Be the life of the party with these high quality novelty celluloid buttons. These beauties provide subjects for pleasant jokes and amusing conversation, and thus smoothes the way to a more familiar acquaintance and cordial friendship. Just wear one and watch the effect. Go to www.potatopotato.etsy.com on the internets for more information.

J-NIZZLE

"Hug — It's like an emotional Heimlich. Someone puts their arms around you and they give you a squeeze and all your fear and anxiety come shooting out of your mouth in a big wet wad and you can breath again."
— *Chuck,* Pushing Daisies

***Pushing Daisies: The Complete First and Second Seasons* (TV)**

Taylor Swift – *Fearless*
(BIG MACHINE RECORDS)

Kelly Clarkson – *All I Ever Wanted* (SONY BMG)

***Twilight Soundtrack* – Various Artists** (CHOP SHOP/ATLANTIC)

Mandy Moore – *Amanda Leigh*
(STOREFRONT)

Green Day – *21st Century Breakdown* (REPRISE RECORDS)

JEREMY

Guy with the hat.

Staff Benda Bilili – *Tres Tres Fort*
(CRAMMED DISCS)
Incredible modern Congolese music. Oh and if you're sensitive you might note that it's played by paraplegic street kids.

Sila and the AfroFunk Experience – *Black President*
(VISILA RECORDS)
Killer Afro-funk from the local Heroes.

Zap Mama – *ReCreation* (HEADS UP)
The best thing I've heard from this band since *Seven.* Gorgeous!

Warsaw Village Band – *Infinity*
(JARO)
If you've never heard this "hardcore folk" band it is time! Another great offering.

Santero – *El Hijo De Obatala*
(SIETE POTENCIANS)
Bringing the Orishas to the modern dance floor. Heavy new beats!

Mayra Andrade – *Navega*
(RCA VICTOR / SONY BMG)
Cannot stop loving this sister!!! Beautiful!!!

JESS

Liechtenstein – *Survival Strategies In A Modern World*
(SLUMBERLAND RECORDS)
Simply perfect debut from all-girl jangle pop trio out of Sweden. Essential if you always dreamt for some spooky tambourine in the Modettes.

Grass Widow – *Grass Widow*
(MAKE-A-MESS RECORDS)
San Francisco's very own three-girl harmony post-punk group have ruled the local scene and toured the country with homemade cassettes and CD-Rs. Local Make-A-Mess Records recently committed their genius to wax and every track will hold hands nicely with fans of the '70s/'80s UK/Euro woman-fronted post-punk lineage. Their live set is not to be missed!

***Raks Raks Raks* – Various Artists**
Sweet cuts of beat/psych/garage outta cool '60s Iran. Complete with acid-flashback colored vinyl and an historical booklet.

Dum Dum Girls – *Yours Alone* (12") (CAPTURED TRACKS)
Bedroom budget fuzz-pop from this one-woman project out of SoCal — a beacon in a storm of swirling and distorted analog fads! First pressing quickly out-of-print but it's back and reissued on 12" vinyl only.

The Mantles – *Trust* (7")
(MT. ST. MNT. RECORDS)

Why this is limited to 300 copies on 7" vinyl, I'll never know. I guess people don't think the Clean meets S.F. fuzz pop sprinkled with '60s outsider psych music played by cool local dorks doesn't sell anymore? Grab it fast and then wait patiently for their debut full-length (long over) due out on Siltbreeze later this year.

JoeG

Roots Music Maven

Dr. Dog – *Fate* (PARK THE VAN)
I'm pleasantly surprised. I put on the brand new Dr. Dog album and didn't like it . . . then recently after a few months break, I tried it again, and again and again. Now I love it as much as their last amazing album, *We All Belong*. These guys are just interesting. They're melodic, creative, and unique as hell. But I warn you, you're gonna have to listen to this album a few times before you get it.

Naomi Shelton & The Gospel Queens – *What Have You Done, My Brother?* (DAPTONE)
The Daptone folks have finally released a Gospel album, and it was worth the wait. Luckily, this is not like the Gospel music that's being produced these days. Rather, it harkens back to the early '60s, and is soulful and gritty with nary a synthesizer to be heard. There's an organ and a piano on nearly every tune, and a trio of background ladies that channels Aretha and her sisters. The star of the show is Naomi Shelton, who has a voice along the lines of a Mitty Collier or a young Dorothy Love Coates (there is no higher praise, can I get an amen?!). The tunes, many written by Mr. Daptone himself, Gabriel Roth (AKA Bosco Mann), are all pretty good, and fit Ms. Shelton well. We are truly blessed.

Hacienda Brothers – *Arizona Motel* (PROPER RECORDS)
RIP Chris Gaffney. You and Dave Gonzalez put together a great honkytonk band. This fourth and final album features fine songwriting by Dave, Chris' farewell, and great playing by everyone. Y'all were contenders, but this music business is a bitch.

Willie Nelson and Asleep At The Wheel – *Willie And The Wheel* (BISMEAUX)
Few realize that Willie Nelson was/is a great western swing vocalist. There's an old album originally on RCA and still in print on CD called *Country Favorites*, that's required listening for the genre. On this album, Ray Benson and AATW provide clean and tasty arrangements of some western swing standards. The twin parts and the gorgeous solos, mostly by Eddie Rivers on steel and Floyd Domino on piano, compliment Willie's relaxed vocals. This is western swing at it's best.

Tip:
Coolest C&W Bar in San Francisco:
The Riptide. It's located at the edge of the world on Taraval at 48th.

JOHN W. GARCIA

Remember Hugh Hopper

Dave Douglas – *Spirit Moves* (GREENLEAF)
atizaya vaadaka / pittalopama / krodhaniiya sadhRyac saraNi

Steve Lehman Octet – *Travail, Transformation, And Flow* (PI)
jagat navaracanaa /agra agra /krodhaniiya saraNi / aSTaka

Henry Kaiser/Damon Smith/ Weasel Walter – *Plane Crash* (UGEXPLODE)
adhyaatma / susamaahita / bhayaMkara tretaa

Profound Sound Trio (Andrew Cyrille/Paul Dunmall/Henry Grimes) – *Opus De Life* (PORTER)
vapuSa / dairyaziila kinnara katamaa viharati

***Religulous* – Directed by Larry Charles**
atyavrata / vipra / suraNa / haasya

Mike Flower/Chris Corsano – *The Four Aims* (VHF)
cittahaarin / samaadhi / samunnamati

JOSH P.

brevity soul wit

Harvey Milk – *Life . . . The Best Game In Town* (HYDRA HEAD)
The Rolls Royce of heavy-ass art/damage rock.

Khanate – *Clean Hands Go Foul* (HYDRA HEAD)
The champagne of Doom Metal.

***Let The Right One In* – Directed by Tomas Alfredson**
The filet mignon of vampire movies.

***The IT Crowd, Season 1* – Directed by Graham Linehan**
The Stradivarius of current British sitcoms.

Melvins – "Star-Spangled Banner"/"Detroit Rock City" (7") (AMPHETAMINE REPTILE)
The *Citizen Kane* of limited edition cover singles.

Tip:
Live shows of the year (so far): The Necks and John Zorn's Electric Masada.

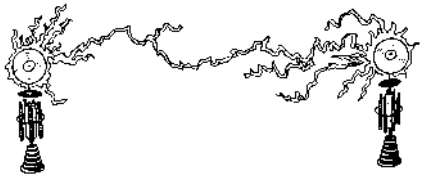
Oh, and Christ, if you already saw and liked Let The Right One In, *read the book. If you haven't, see the movie first, then read the book. You'll thank me.*

JULIAN

I spend my summers putting fresh, shiny, new jewel cases on the CDs you sell/trade to Amoeba.

Modest Mouse – *Building Nothing Out Of Something* (UP)

Piglet – *Lava Land* (TEAM AV)
Looking for something else to devour after the math-rock scrumptiousness of Don Caballero and Battles? Look no further than Piglet. Unfortunately this 2005 EP is the only thing the trio ever put out, but quality is more important than quantity with



this band.

The Microphones – *Don't Wake Me Up* (K)

Phoebe Killdeer and The Short Straws – *Weather's Coming . . .* (THE PERFECT KISS)
A female Tom Waits from Australia.

Logan Whitehurst & The Junior Science Club – *Earth Is Big* (LOUD AND CLEAR)
Fun, quirky, outsider music. Lauded by Dr. Demento. Unfortunately Logan Whitehurst passed away at the young age of 29 in 2006, but he left behind a wealth of music for his fans to remember him by.

***Withnail and I* – Directed by Bruce Robinson**
"London. The '60s. Two unemployed actors — acerbic, elegantly wasted Withnail (Richard E. Grant) and the anxiety-ridden 'I' (Paul McGann) — drown their frustrations in booze, pills, and lighter fluid." Criterion said it best. Buy it, you won't regret it.

Tip:
Amoeba is the best music store in SF, Green Apple is the best book store in SF, Arinell's Pizza + Escape From New York Pizza are the best places to eat pizza in SF, Ocean Beach is the best beach in SF. Listening to music from Amoeba on your boombox, reading a trashy pulp novel from Green Apple, and eating pizza while fog-bathing on Ocean Beach is the best way to spend your summer in SF.

JULIE

I can barely see over the counter.

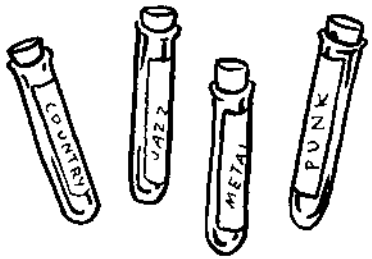
Madeleine Peyroux – *Bare Bones* (ROUNDER/UMGD)

Atmosphere – *God Loves Ugly* (FATBEATS)

***Heavyweights* – Directed by Steven Brill**

Aqua Teen Hunger Force Vol. 6

Leonard Cohen – *Live in London* (SONY)



Tip:
Jugtown Pirates are my friends' local band and they play at Mojitos in North Beach every Monday from 10pm-2am, no cover. Go! They are awesome!

SWEENEY

"hot shoe, burnin' down the avenue"

Big Business – *Mind The Drift*
(HYDRA HEAD)
Epic new rock wrapped in the most cherishable packaging I've seen so far this year. "Lads."

Omar Souleyman – *Highway to Hassake* (SUBLIME FREQUENCIES)
New hero. If only emcees here worked clubs the way Souleyman and his crew do weddings in Syria . . . I could dance to this for hours and it'd feel like five minutes. Check out "Leh Jani," it's the jam.

Thin Lizzy – *Still Dangerous: Live at Tower Theatre Philadelphia 1977* (VH1 CLASSICS)
Oh, is Thin Lizzy dangerous again? No, because they're STILL dangerous!

Caroline Weeks – *Songs For Edna* (MANIMAL VINYL)
Minimal folk comprised of sparse guitars, haunting vocals and rich lyrical vignettes (the songs are of and devoted to the words of American poetess Edna St. Vincent Millay.) Like a Pre-Raphealite rendering of *Grey Gardens* for your creaky, bleak tea room.

The Fresh & Onlys – *The Fresh & Onlys* (CASTLE FACE RECORDS)
Local band, good times. Ninja turtle rock for street sports and surf shorts.

Koenjihyakkei – *Nivraym*
(MAGAIBUTSU)
Progopera beyond the rainbow.

Alela Diane – *To Be Still*
(NAMES/FARGO)
Folk, folker, folkest. Whether you're into Carole King or Joanna Newsom, Harry Nilsson, or Bonnie "Prince" Billy, I can guarantee you'll love this dreamweaving songstress from Nevada City. Definitely one of the best voices in folk today — like early Joni Mitchell meets Beth Orton, but better!

Grass Widow – *Grass Widow*
(MAKE A MESS RECORDS)
Another local band, the party don't stop. Girls making GCF like Marine Girls meets Descendents.

Truth and Janey – *No Rest For The Wicked* (Reissue) (ROCKADROME)
Heavy '70s stoner rock and riffage so good it'll bring you back from the dead (as implied by the cover art — a hand reaching up from the ground for a Marshall stack that I presume is acting as a headstone thus adding a puntastic punch line to the image. Get it? Head-stone? Nevermind.)

Bat For Lashes – *Daniel* (7")
(PARLOPHONE)
Get it for the *Karate Kid*-inspired artwork, keep it for the single and The Cure cover on the b-side.

Mi Ami – *Echonoecho*
(TOUCH AND GO / QUARTERSTICK RECORDS)
Local band, holy crap! Dub waves over rhythmic freakouts, funky bass, and jangly guitars = intense new sounds for your tired punk rockers. Ex-members of Black Eyes.

Tommy Heavenly6 – *Gothic Melting Ice Cream's Darkness Nightmare* (SONY BMG)
Good girls and bad girls get together right now. Best of Tommy Heavenly6, a 21st-century J-pop dichotomy. Can you handle it? "Let's get sugar high baby."

Tip:
Make a season-inspired mixtape today.

LEAH B

replicated bagel

Death – . . . *For The Whole World To See* (DRAG CITY)

Grass Widow – *Grass Widow*
(MAKE A MESS RECORDS)

Big Business – *Mind The Drift*
(HYDRA HEAD)

Jesus Lizard – *Inch* (7")
(TOUCH & GO)
Very limited edition reissue for record store day.

Dinosaur Jr. – *Farm*
(JAGJAGUWAR)

Hypnotic Brass Ensemble – *Hypnotic Brass Ensemble*
(HONEST JON'S)

Tip:
"Cool Down Your Temper" last Thursday of every month, at Koko's Cocktails. Reggae music all night long

FOE-WK L'OAR

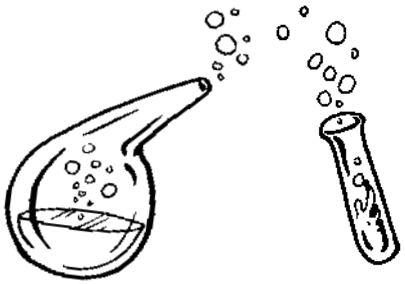
Had a brief stint as a squatter in some broad's uterus . . . everything since has been a blur.

Mulatu Astatke/ The Heliocentrics – *Inspiration Information 3* (STRUT)
Ethiopian haberdasher Mulatu Astatke tailors Stones Throw/Now-Again funk outfit The Heliocentrics into an exotic poly-fabric number with plenty of room in the pocket. Music to strut to.

Exile – *Radio* (PLUG RESEARCH)
Emanon producer, Blu collaborator, and MPC stalwart DJ Exile modulates bandwidth frequencies and sample duration into a head bop and an "I think I smell poo" face. "Love Line" is the beat (nay, sentiment) of the year. Also check DJ Dusk's *Root Down Soundclash* DVD for further drum-pad shenanigans.

Lee Fields & The Expressions – *My World* (TRUTH & SOUL)
Leon Michels (El Michels Affair, see also *Enter the 37th Chamber*) and company orchestrate straightforward Hip-Hop-informed soul arrangements atop which Mr. Lee Fields drizzles golden molasses from his honeycomb throat. Sweet soul music . . . you need this in your life.

Onra – *Chinoiseries*
(ROUGE PROD/FAVORITE RECORDINGS)
This is a couple years old, but just recently fell into my lap. Instrumental Hip-Hop goodness with samples culled from circular Vietnamese artifacts. Evidently, the Parisian Asian has plans for a part



two in this series — which I found is but a minor indication of his growing production chops after a preliminary perusal of his MySpace page.

Invincible – *Shapeshifters*
(EMERGENCE)
Invincible is an emcee from Detroit who spits like a fire-and-brimstone-breathing dizagon emerging from an opaque chasm of uncertain depth that either leads to the netherworld or some sort of hazy Shangri-La . . . *"These cats pop off at the mouth like Orville Redenbacher / my lyrics open up the portals to your seven chakras..."* Her cadence and message are as one, no compromising — no easy feat when you're tackling topics like gentrification, media, matters of the heart, etc. Production is handled by Black Milk, Waajeed, and House Shoes amongst others. Also check: Finale's *A Pipe Dream and a Promise* and J Dilla's Pete Rock-assisted *Jay Stay Paid* for more Motor City melodies.

Mos Def – *The Ecstatic*
(DOWNTOWN RECORDS)
Universal magnetic boogieman deftly maintains his positive polarity in these "marvelous times" casting stones with West Coast siblings Madlib and Oh No behind the samplers — I was able to deduce that much from the scant liner-notes. Stand out nods: "Quiet Dog Bite Hard" and the Slick Rick assisted "Auditorium" — oh, and fuck the INS.

Tip:
The revolution will not be advertised — until 30 years from now when it will be featured prominently on an Urban Outfitters' t-shirt.

MATT B

Zero Boys – *History Of*
(SECRETLY CANADIAN)

Sexy – *Por Vida* (THRILLHOUSE)

Maniax – *The Lost Tapes* (PALO ALTO)
Lots of songs that sound like The Clash recorded in a trash can by the best prepubescent band on the *Not So Quiet* comp.

***Rocky Mountain Low* – Various Artists** (HYPERPYCNAL)
Studs Turkel would be proud

Wildildlife – *Peas Feast*
(CRUCIAL BLAST)

The Units – *History Of the Units-The Early Years 1977-1983*
(COMMUNITY LIBRARY)
Gotta respect the Moog

Mind Eraser – *Concious Unconcious* (CLEAN PLATE)

Grass Widow – Grass Widow
(MAKE A MESS)

Tip:
Reissues and weird wild stuff

LIEBCHEN

Naomi is my human.

Naomi Shelton & The Gospel Queens – *What Have You Done, My Brother?* (DAPTONE RECORDS)

Vampires Of Dartmoor (Ackermann & Thusek) – *Dracula's Music Cabinet*
(METRONOME/FINDERS KEEPERS)
Fans of Science Fiction Corporation may enjoy this.

Monks – *Early Years 1964-1965* (180 gram pressing)
(LIGHT IN THE ATTIC)
Limited edition!

The Beach Boys – *Sunflower* (180-gram vinyl) (CAPITOL)
Limited edition vinyl pressing from Capitol Vaults.

Linda Lovelace & Others – *Deep Throat Part II (Soundtrack)*
(LIGHT IN THE ATTIC)

***Eastbound & Down* (DVD)**
I love Kenny Powers.

***Wise Blood* – Directed by John Huston**
***My Breakfast With Blassie* – Directed by Johnny Legend, Linda Lautrec, Mark Shepard**

***Scott Walker: 30 Century Man* – Directed by Stephen Kijak**

Hypnotic Brass Ensemble – *Hypnotic Brass Ensemble*
(HONEST JON'S)

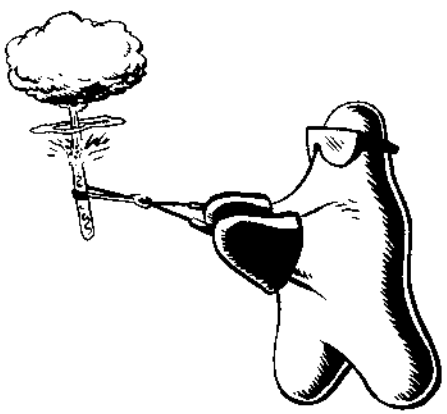
M. NERO

Glam Fascist/Glitter Guru/
The Only Game In Town

***La Grande Bouffe* – Directed by Marco Ferreri**
Three "Ms": "Marcello...Model...Manifold"

Wendy & Lisa – *White Flags of Winter Chimneys* (SELF-RELEASED)
Everything these women create is absolutely beautiful; a score to a TV show, Prince's bells and whistles during The Revolution days, or songs for other folks. This album falls right in line with the rest of the great Wendy & Lisa legacy. Now, a message to Ms. Wendy Melvoin: I'm not getting any younger Wendy. Marry me. (Author's note: Nero is 30, strong, talented, utterly smoldering, and good to go.)

Lou Reed – *Berlin: Live at St. Ann's Warehouse* (MATADOR)
Lou revisited his landmark album *Berlin* in front of his New York audience last year. He toured with this project overseas, and I was fortunate enough to see him perform this show in Arezzo, Italy in a medieval city square on a hot summer night. It was probably one of the greatest live performances I've ever experienced. Julian Schnabel did the set design and assisted in a film that accompanied the performance. I cried like a baby when he performed "Sad Song" (full on with the London Children's Choir singing back up). This is the closest thing I have as a document to that important night in my life. I highly recommend this intense and riveting performance of this dark and sad collection of songs (they actually rock more in this performance as well). This is a must for any Lou fan. I also recommend the DVD of this same NY performance.



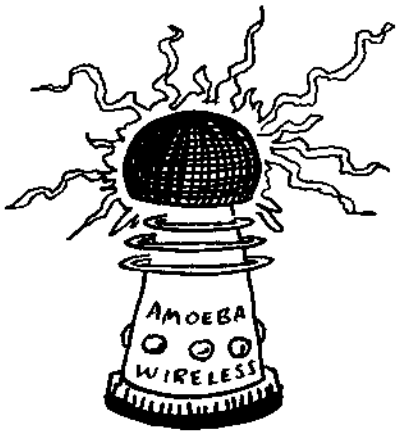
Prince – *Lotusflow3r* (NPG RECORDS)
This is a three-disc set by Prince; one disc is by new Prince chick Bria Valentine, one is a rock record by Prince, and the third is a vintage-sounding purple dance record. I haven't peeped that Bria girl's CD yet and besides "$" on the *Lotusflow3r* disc, I haven't really dug into the *Lotus* disc. But I have been obsessed with the *Mplsound* disc. He dusted off his Linn Drum and got back to naughty club jams. He also gets into some avant-purple pop stuff like "Valentina." This is a song where he basically tries to get Salma Hayek's young daughter "Valentina" to relay a message to her mother to "Give him a call." Wink wink. Even at 51, Prince is still the most interesting and inventive courters in the history of romance. Go get 'em, Princey.

Siouxsie & The Banshees – *Tinderbox* (Reissue)
I have every Siouxsie CD and the remasters sounds pretty good. But I am praising this one alone for the "Sweetest Chill" 12" remix. Great bonus cut. They don't make beautiful goth rock songs like this anymore. It makes you feel in love, in despair, at three in the morning somewhere. Simply fantastic.

Tip:
I endorse all local musicians who don't have rich parents, a publicist, a rich buddy with a label, or friends in high places. Rock & roll is a blue-collar sport, a working class art. Also I'm pimping my own split 7". It's under "Nero Nava with The Sexx Act."

NICK P.

Eat Skull – *Eusta Kill* (SILTBREEZE)
Technically supposed to be a supplement to their second real LP, the much mellower *Wild and Inside, Eusta Kill* is a compilation of all Eat Skull's 7" and unreleased tracks. Loud, in-the-red surfy goodness, pretty much all the band's best tracks are on here (except for "Shredders on Fry"). Perfect summer jams.



Onra – *Chinoiseries* (FAVORITE)
Not new, but new to me, this record has pretty much ruled my life for the last six months. Made up almost entirely of Vietnamese and Chinese pop records, you've got 32 tracks of crackly goodness that never overstay their welcome (few of them exceed the two-minute mark). Pretty much the only "DJ" record that's ever grabbed me this much, I'd feel pretty comfortable calling this one of my favorite records of all time, totally hypnotic. If you need a quick reference point, think sublime frequences + J Dilla and you're basically there.

Los Holys – *Sueño Sicodélico*
(PLUSTAPES)
Rescued from obscurity by the good people at Plustapes, this is up there with the very best of world psych, with perfect cheeseball organs, surfy guitars, and tons of tape hiss. Also a cover of the *Hawaii Five-O* theme that's up there with The Ventures version. It's definitely one of those albums where the crap recording combined with years of tape dubbing wound up making it sound even better. It sounds like they recorded this on a ghetto blaster in the desert or something. Plus, these kids were like 18 when they made this. In Peru. In 1967. As cred-boosting as it is jam-packed (with jams).

Wet Hair – *Dream* (NIGHT PEOPLE)
Since Racco-oo-oon called it quits last year, pretty much everyone has gone off to form a completely rad solo project (I definitely recommend tracking down the Driphouse tape that came out this year as well), but none bring the tones quite as hard as Wet Hair. Coming on like Suicide jamming in the woods, Wet Hair have dropped their most trad

"rock" LP, not that that really means much in the context of where these dudes are coming from. It just kinda comes off as apocalypse jams. Drums, drones, damaged vocals...totally epic. It's black metal without the guitars.

RACHEL W.

Searching for the meaning of life in Columbo's smile.

Mt. Egypt – *III* (SECRET SEVEN)
Singer-songwriter Travis Graves' new album has songs that haunt you in a good way, calling to mind old faces, late afternoons, and that moment on the highway when everything is calm, the road nothing but desert and optimism. Grab this limited release by Secret Seven while supplies last!

Steinski – *What Does It All Mean? 1983-2006 Retrospective*
(ILLEGAL ART)
Any DJ that samples Humphrey Bogart and creates a danceable track out of news reports of the Kennedy assassination deserves a tickertape parade, or at least a lovingly packaged two-disc retrospective CD set (complete with self-deprecating and informative liner notes by the artist).

***Paper Moon Soundtrack* – Various Artists** (EL (CHERRY RED))
"Drink your Nehi and eat your Coney Island!" No surprise that my all-time favorite movie is also my all-time favorite soundtrack . . . Leo Reisman, Dick Powell, Ozzie Nelson, Hoagy Carmichael and friends ease you into the joyful, alien land of Depression America where snappy patter wards off poverty and sickness, and you can wrap your troubles in dreams.

***Forbidden Hollywood Collection, Volume Three* – Directed by William Wellman**
Bless Warner Bros. and the TCM Archives for making the strangeness that is early '30s Hollywood available at long last! Hand in hand with the *Paper Moon* soundtrack, It's not the aspects of these "pre-code" movies that remain modern and topical that are so appealing, it's the opposite — how foreign 1932 is from 2009, and what a beguiling world Great Depression Hollywoodland can be with the right ingredients. These five films, all directed by the underrated-until-now William Wellman, explode with frenzied melodrama, montages, and inexpensive joy. Though the highly anticipated *Heroes for Sale* and *Wild Boys of the Road*, two cult favorites, are not to be dismissed, the two movies on this collection that made me jump up and down (literally) are *Midnight Mary* and *Other Men's Women*. The former because of the ample screen time allowed to Ricardo Cortez, the original Sam Spade and Numero Uno Screen Idol in this gal's opinion; and the latter for the wild supporting performances by starting-outs James Cagney and Joan Blondell, and for leading man Grant Withers, who plays a dipsomaniac with a never-ending supply of chewing gum.

Law & Order: The Sixth Year
Nostalgia seems to be a running theme with this list, so why not go back to the magical time and place that was mid-'90s New York City, where deranged serial killers and internet stalkers had yet to engulf the consciousness of every prime-time crime show, and *Law & Order* had yet to morph into the bloated high-tech franchise that it is today. Cops still pounded the pavement, used pay phones, and the internet is "cyberspace!" People kill for money, power, and revenge; add to that Jerry Orbach's pre-9/11 wisecrackery, and you have an entertaining 50 minute crime show.

Tip:
Because the English-speaking world needs French Hip-Hop: www.yolala.org

REY P.

Clipse – *Lord Willin' / Hell Hath No Fury* (STAR TRAK)
MCs from Virgina with refreshing rhyme patterns, which separates them from the basic NY East Coast style flows. Dope production from The Neptunes gives them a different dimension as opposed to basic sampled production . . . definitely one of my favs outta new school Hip-Hop!

Wale – *The Mixtape About Nothing* (SELF-RELEASED)
Another new school MC, this one hailing from Washington, DC. He uses good metaphors and has a refreshing style; street yet not too hard. His first single, "Nike Boots," was an ode to the shoe heads and was a perfect metaphor for being grimey . . . hahah. Good stuff.

Santogold – *Santogold* (DOWNTOWN)
Santi White was formerly the lead singer of the punk group Stiffed and experimented going solo, messing with electronica and alternative style music. Working with the talented producer Diplo (who was also producing M.I.A.), Santi came up with a perfect concept for her reinvention. I can say Santogold is similar to M.I.A. in vocal tone, but she can actually sing and has a better range of vocal ability that sets her apart. Good music.

Ryan Leslie – *Ryan Leslie*
(CASABLANCA)
In the world of present day R&B, a lot of singers sound the same and are very redundant, but Ryan Leslie is a new breed of singer who has a strong voice similar to John Legend. He has MC skills and actually has good rhyme patterns and a good voice for flowing. Some singers try this concept of singing and rapping but usually they are clearly better at one thing than the other. Ryan Leslie takes the cake and excels at both. He is a credited producer that makes all his songs himself, from the production to vocals. He is an all-around musical talent. There are countless videos of him on YouTube creating the songs that he made on his debut album. He is truly a talent in the R&B world.

Death Angel – *The Ultra-Violence* (RESTLESS RECORDS)
Death Angel's first album, *The Ultra-Violence*, has strong, hard riffs and classic fast thrash metal-style rock . . . definitely a classic metal album.

***Beat Street* – Directed by Stan Lathan**
This movie changed my whole perception of Hip-Hop and was definitely an influentual movie in my life. There have been a few other movies that tried to capture the early wave of Hip-Hop (such as *Wild Style*, *Crush Groove*, and *Breakin' 2: Electric Boogaloo*), but *Beat Street* was the first movie that chronicled the life of a pack of friends fresh out the '70s and early '80s scene in New York, when two new styles of music were merging: punk rock and Hip-Hop. The story revolves around a graffiti artist, DJ, B-boy, and a hustler. Many important people in the Hip-Hop scene were featured in this movie, such as the New York City Breakers, Rock Steady Crew, Afrika Bambaataa, Soul Sonic Force, Universal Zulu Nation, Treacherous Three, and many others. Dope.

Ratatat – *Classics* (XL RECORDINGS)
This album is very sonicly enticing. Using basically the lead guitar, bass guitar, and a synthesizer on virtually every song, they still manage to keep their arrangements interesting and very easy to listen to. Good stuff.

Crystal Castles – *Crystal Castles*
(LAST GANG RECORDS)
A very good electronica album. The vocals and production are very reminiscent of early Kraftwerk, but updated with altered and edited tapped-out vocal effects. The sound kits used for the production are very intricately made and arranged nicely.

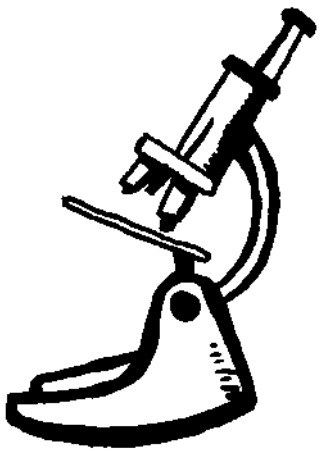
RICHARD

These recent releases range between tickling my fancy and moments of pure bliss, and are listed in no particular order regarding obtaining similar results.

Tony Dryer/Jacob Felix Heule/ Jacob Lindsay – *Idea of West*
(CREATIVE SOURCES)
Superthere!

Oumou Sangare – *Seya*
(WORLD CIRCUIT/NONESUCH)
Super Duper!

Jordi Savall/Hesperion XX &



XXI – *Ministriles Reales* (ALIA VOX)
Super, woman!

Mt. Egypt – *III* (SECRET SEVEN)
Supercalifragilisticexpialidocious!

Bela Fleck – *Throw Down Your Heart, Tales from the Acoustic Planet, Vol. 3: Africa Sessions*
(ROUNDER)
Supersurprisingdamnsatisfying!

Bob Dylan – *Together Through Life* (COLUMBIA)
Super, man!

Allen Toussaint – *The Bright Mississippi* (NONESUCH)
Supernice!

Staff Benda Bilili – *Tres Tres Fort*
(CRAMMED DISCS)
Superdelic!

Vieux Farka Touré – *Fondo*
(SIX DEGREES)
Superlative!

Bill Frisell/Jim Hall – *Hemispheres* (ARTISTSHARE)
Superbad!

Sila and the Afrofunk Experience – *Black President*
(VISILA RECORDS)
Superdelicious!

Trainwreck Riders – *The Perch*
(ALIVE RECORDS)
Superrockin'!

Sviatoslav Richter – *Pianist of the Century* (DEUTSCHE GRAMMOPHON)
Superior!

McCoy Tyner – *Guitars*
(HALFNOTE/MCCOY TYNER MUSIC)
Estupendo!

Isabel Bayrakdarian – *Gomidas Songs* (NONESUCH)
Superbeauteous!

Rokia Traoré – *Tchamantché*
(NONESUCH)
Supertasty!

Tip:
Listen.

RANT!

....a wild hair on the ass of life...

Dancing Outlaw – Directed by Jacob Young

Boone County, West Virginia — two local legends derive from this rural, hillbilly mountain town: one is the late, great Hasil Adkins and the other is Jesco White, son of Donald Ray White (R.I.P.) — the king of the mountain tapdancers. This documentary was first aired on a program called *Different Drummer* and became an instant cult hit in the '90s — one that was difficult to obtain outside of second, third, and fourth generation VHS copies floating around cyberspace.

We get a look inside the rather twisted life of Jesco, or "Jesse" as most folks call him (plus it's easier to spell for Jesco). I say "twisted" because somewhere in Jesco's mind, he thinks he's Elvis Presley . . . yeah, it's THAT kind of a ride here, folks. Jesco, a former criminal and gasoline, lighter fluid, paint, and glue huffer/jailbird has been through a lot in his life, and it seems to just keep getting stranger and stranger. The humor here is warped and there's plenty of it, though when Jesco talks about how much he misses his father, one may feel a slight lump of emotion in their throat.

Practically everyone in this documentary is a character. Seriously, Mike Judge (creator of the now-defunct *King Of the Hill*) could make a jacked-up animated sitcom off of all this. Jesco's on-again-off-again wife, Norma Jean, is submissive (to a slight point) to Jesco's erratic personality switches and a wonder to Jesco's mother, Birty Mae, as to what Jesco even sees in this older, obese woman. Love is love I say, but theirs is a VERY strained form of love, which has its humorous moments.

There are classic scenes scattered about in this documentary, but when Jesco is in Elvis-mode talking about a vision he had from taking "a double, SUPER buzz" of airplane glue and gasoline, I had tears in my eyes from laughing so hard, which also leads me to say that a good chunk of the humor in here partly comes at the expense of the hillbilly/white trash element that seems so profound. Somewhere, Jeff Foxworthy is nodding in approval.

Jesco's father was killed in a horrible tragedy, which really messed up Jesco and his family as a whole, understandably. Maybe this explains the warped mindstate Jesco is in. I'm almost sure of it.

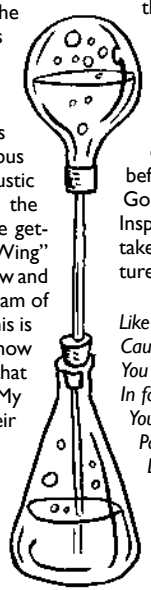
The saga of Jesco White continues in *Dancing Outlaw 2: Jesco Goes To Hollywood* where — on the request of Tom Arnold (formerly known as "Mr. Rosanne Barr"), Jesco goes to Tinseltown to perform on *Rosanne*. The sequel has a few key moments (like when Tom notices that Jesco has a swastika on his hand and tries to tell Jesco that he should get it removed, but Jesco is too busy waving at the applauding audience, so Tom inadvertently talks to the camera). The sequel pales to the first *Dancing Outlaw*.

ROBERT EDWIN HAINES

World famous sucker for a pretty face, gluteal enthusiast, Maker's Mark and Peet's coffee drinker, and debunker of bullshit. I was also born and raised in San Jose and if you think you have had great Mexican food in the Mission, you are literally and figuratively full of shit.

The Fresh & Onlys – *The Fresh & Onlys* (CASTLE FACE)

After two amazing singles, SF's drunkest return with a debut full-length that shows off all the tools at their command. From the "Be My Baby" pre-wig-wearing/ladyfriend-shooting Phil Spector beat that opens "Feelings In My Heart" and the relentless pop'n'roll rush of the incredible "Fog Machine," the Onlys move through all the most interesting detours off the pure pop highway. Primal Monks-style stompers ("I Saw Him," "Only One I Want," and "The Mind Is Happy") sit alongside Syd Barrett on the bus to visit his "Imaginary Friends." The acoustic rush of "Nuclear Disaster" arises from the murk and feedback at the tail end of the get-out-your-dancing-shoes "Peacock and Wing" (one of the highlights of any Onlys live show and my undisputed stuck-in-my-head-all-day jam of 2009) in only one of many displays that this is one of the few bands that understands how to order tracks and pace an album so that interest isn't lost in a sea of sameness. My favorite LP of 2009 . . . at least until their Woodsist record comes out.



Zero Boys – *Vicious Circle*

(SECRETLY CANADIAN)
In the documentary *American Hardcore*, Paul Mahern (vocalist for Zero Boys) makes the statement that "if you were from a big town and were into this kind of music (hardcore punk) all you had to do was jump into the stream to get wet. In the middle of the Midwest we had to dig the fucking well." These Indiana teenagers must have had some killer shovels because they created one of the truly great American hardcore full-lengths with this 1982 classic. Since they weren't encumbered with the restrictions that come along with a big city scene (the brutishness of Boston and New York or the strident straight edge of Washington, DC), the Zero Boys were able to move from the finger snapping snottiness of "Livin' In the '80s" or the relentless hardcore of the title track and "New Genereation" while still delivering classic anthemic punk like the incredible "Civilization's Dying." Not to mention, it is quite possibly the best produced full-length of the first wave of American hardcore. This reissue is killer, essential, and long overdue.

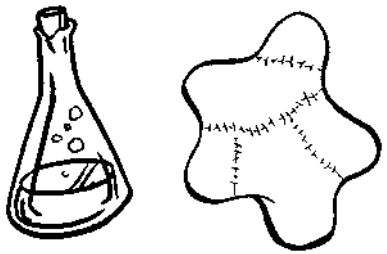
The Shadow Ring – *Life Review (1993-2003)* (KYE)

When I describe the music of The Shadow Ring to people it is usually with the expectation that my explanation will almost certainly result in that person or persons never wanting to listen to them even if a gun were put to their head. That being said, there have been wondrous rewards for those of us who have allowed the hermetic brilliance of this duo (and sometimes trio) of South Kent shut-ins to seep into our subconscious. The second track, the previously unreleased "The Iron Ark," sets the tone with its combination of detuned acoustic guitar, single string picking, and the distorted spoken word performance of guitarist and occasional vocalist Graham Lambkin intoning a hectoring cryptic poem over the top. Next up is the brilliant "Computer Forms" in which usual "vocalist" Darren Harris delivers an attack/critique of language on the role of computers in society that rivals some of Mark E. Smith's most pointed early Fall rants (think a '90s version of "Eat Y'Self Fitter") without seeming derivative. In fact, it is safe to say that no band before or since has sounded like The Shadow Ring. God bless them and all who meander with them. Inspirational lyric that sums it all up well enough, taken from their masterpiece single "Tiny Creatures" b-side "Harlequin," goes as follows:

Like harlequin the darkest part of the sky
Cause when you study diamonds
You don't look into their light)
In fact when you look through windows
You're only looking at glass
Passing any number of dust-plates
Distortion when you hear yourself laugh...

Thee Oh Sees – *Help* (IN THE RED)

The fourth LP by the current incarnation of



John Dwyer's ever-evolving Oh Sees project is absolutely their most satisfying to date. The garage stomps and the clever girl group style harmonies of Dwyer and co-vocalist Brigid Dawson are still there in great tracks like "Ruby Go Home," "I Can't Get No," and "Meat Step Lively" but the songwriting ventures further out into pure pop confections like "A Flag In The Court" and "Soda St. #1," as well as the sweet wistfulness of the album closer "Peanut Butter Oven." There is even some epic jam-outs ("Go Meet The Seed" and "Destroyed Fortress Reappears") to keep you guessing. Nice to see a band growing without either pandering to the notion of commercial success or losing sight of what made them interesting to listeners in the first place. Pure chewing satisfaction.

Monks: The Transatlantic Feedback – Directed by Dietmar Post and Lucia Palacios

A loving portrait of a band of American soldiers stationed in West Germany in the mid-'60s who, inspired by The Beatles, formed a rock band. Once their German managers got hold of them, the idea was hatched for them to change their name from the 5 Torquays to The Monks, complete with all black attire and haircuts shaved into a monks' tonsure. This would all be a mildly humorous footnote in rock history if The Monks didn't make some of the most primal, interesting, and experimental rock music of the '60s. Their music resides in that tier of rock music that could absolutely not have been made by anyone else with Captain Beefheart, The Godz, and Velvet Underground. From anti-war tirades worked into the relentless stomp of "Monk Time" to the greatest anti-love song ever written, the pummeling "I Hate You," The Monks laid the groundwork for such musical nihilists as The Fall and Public Image Limited, while still creating music of exuberance, innocence, and joy. Thankfully, the filmmakers were able to interview all the members for the film (banjo player Dave Day died in 2008 after filming had been completed) so that they can say in their own voices what the motives of the band were and it is revealed that for all the calculation involved in The Monks concept, this was above all the instinctive alchemy of five regular guys making something irregular in a spontaneous, open, and joyful way. Spoiler alert: they finally got to play in America over 30 years after breaking up.

Tip:
It's not about selling a million fucking copies on a major label anymore. If it ever was. Long live DIY small press vinyl, zine, and cassette culture.

ROBERTO'S 5 PLUS 2 OFF THE TOP 2000 DECADE DELIGHTS

Remakes are played out...please give the screenwriters a chance to come up with something new . . . thanks.

Letters from Iwo Jima – Directed by Clint Eastwood

March of the Penguins – Directed by Luc Jacquet

No Country for Old Men – Directed by Joel and Ethan Coen

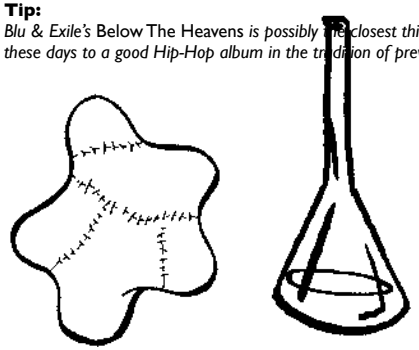
There Will Be Blood – Directed by Paul Thomas Anderson

WALL•E – Directed by Andrew Stanton

Shaun of the Dead – Directed by Edgar Wright

Lost in Translation – Directed by Sofia Coppola

Tip:
Blu & Exile's Below The Heavens *is possibly the closest thing these days to a good Hip-Hop album in the tradition of previous Golden Age artists.*



RYAN

cd wallah

Dengue Fever – *Sleepwalking Through the Mekong* (M80)

DVD documentary of the band's trip to Cambodia. Includes soundtrack CD.

Klaus Schulze – *La Vie Electronique 1 & 2* (REVISITED RECORDS)

G Spots: The Spacey Folk Electro-Horror Sounds of the Studio G Library – Various Artists (TRUNK)

Library music from Studio G. Also on LP. For all things trunk, visit: www.trunkrecords.com.

Daft Punk – *Daft Punk's Electroma* (DVD)

Best seen on a large TV with lots of Valium.

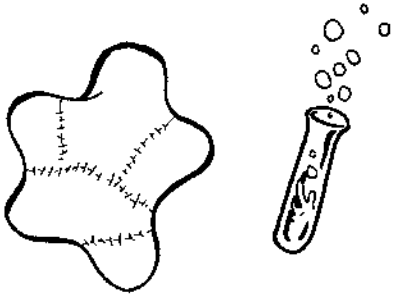
Tip:
One of the better things on television is Link TV. In San Francisco try ch.22/27/30 or www.linktv.org. They have tons of music-related programs. Check it out.

TARIN

Promotions genius, workaholic, music freak.

Dave Matthews Band – *Big Whiskey and the GrooGrux King* (RCA)

I am proud enough and secure enough in my musical knowledge and taste to say the the Dave Matthews Band is my all-time favorite band. From the very beginning, I have been a very loyal fan (100% Daveilow) and, no matter what changes this band makes in their sound or members, I will always be loyal. If this makes me uncool or a total nerd then so be it! *Big Whiskey and the GrooGrux King* is the newest release from DMB and it doesn't surprise me to say that it filled my ears and heart with musical happiness. This album has a bit more of a rough and dirty sound than some of their older albums, but it also seduces your ears with a kickn' horn section and poetic lyrics. This was also the last album that LeRoi Moore (one of the original members and the saxophone player) was able to record before his early death in the summer of 2008. Who knows what the future will hold for the Dave Matthews Band, but I can't wait to find out.



Bob Dylan – *Together Through Life* (COLUMBIA)

Bob Dylan is and will always be a god of American singer/songwriters. His lyrics and folk rock tone set a new standard for songwriters everywhere, and his poetry and political views rose up to give hope and rebellion to many Americans during the '60s and '70s. From the beginning, Bob Dylan has produced albums that changed the world and continues to raise the bar of talent and passion in the music world. *Together Through Life* is his 33rd studio album and just like the rest, he has produced something wonderful. Bob's older, more timely voice matches well with this more bluesy, less folky album. It's got heart and it's got soul.

Moseyhorse – *Moseyhorse* (UNSIGNED)

Moseyhorse is an-up-and-coming jazz quartet from Arizona, who are trying to make their mark in this crazy rock & roll filled world...you all remember what JAZZ is right?!? Well, when I listened to their self-titled album, I was pleasantly surprised with their cleverly composed original songs and seductive melodies. Check them out on their MySpace page at www.myspace.com/moseyhorse and pick up a copy of their CD at Amoeba SF.

The Curious Case of Benjamin Button – Directed by David Fincher

The Curious Case of Benjamin Button was one of the best movies I've seen in a long time. It tells a tale of a man who ages backwards. He is born an old man and dies a baby. Brad Pitt, who plays the role of Benjamin, does an extraordinary job of showing strength and compassion for the physical and emotional elements that come with growing up with handicaps. Cate Blanchett plays the role of Daisy who grows up opposite Benjamin. These characters start out as childhood friends and end up as life-time lovers. This movie shows the compassion

of man kind with all of our differences, and how life is just an endless struggle. But the struggle is always softened when you have someone you love right by your side.

Marley & Me – Directed by David Frankel

Marley & Me is one of those movies that everyone who has ever owned a pet can relate to. I went to see it with my dear friend in LA and by the time we left the theater, we had to fix our makeup because it was half way down our faces. Seriously, I was bawling like a baby! This movie tells a story about a family who adopts a dog as a puppy and how the dog grows with them. Cast of characters include Owen Wilson, Jennifer Aniston, and Eric Dane. Great family movie . . . well, maybe not for the really little ones, for whom it might be a bit traumatizing. Great book as well.

"A dog has no use for fancy cars, big homes, or designer clothes. A waterlogged stick will do just fine. A dog doesn't care if your rich or poor, clever or dull, smart or dumb. Give him your heart and he'll give you his. How many people can you say that about? How many people can make you feel rare and pure and special? How many people can make you feel extraordinary?" — John Grogan

Tip:
SUPPORT MUSIC EDUCATION!!! You don't want robots making the crappy music of the future, do you?!?

TOM LYNCH

Old school record store employee.
Been a long time coming to be
a long time gone.

Outrageous Cherry – *Universal Malcontents* (ALIVE)

No one writes a catchier song than Matt Smith. Nobody! This latest release from Detroit's OC channels bubblegum glam pop with utter joy and morose, stood-up-on-a-Saturday-nite bummer ballads. Fall in love then break up to the sounds of Outrageous Cherry.

The Dave Kusworth Group – *The Brink* (TROUBADOUR)

Dave Kusworth could have thrown it all in after his long time collaborator in The Jacobites, Nikki Sudden, died a few years back. And gladly he didn't. *The Brink* is a ripped, ragged, roaring return by Kusworth and his band, possibly proving to be the component I loved so much in The Jacobites. Fans of the Stones/Faces/Johnny Thunders take serious note. Pour yourself a double and sing along very loud!

Robyn Hitchcock & The Venus 3 – *Goodnight Oslo* (YEP ROC)

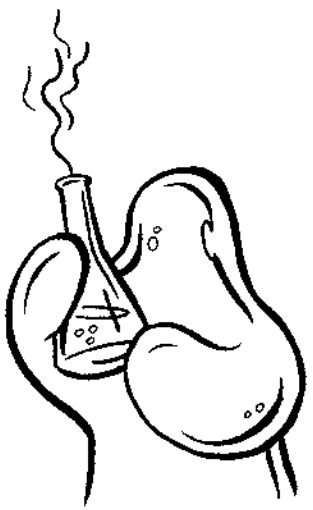
Fish and guests stink after four days. This album is ten songs long and is over way too soon. You get the point? This is Hitchcock at his best: addictive, stick-in-your-head tunes with friends in the band and famous invited players. For me, his best album in years. The man who invented himself has flown back on an acid bird.

Ramblin' Jack Elliott – *A Stranger Here* (ANTI)

Twenties and '30s blues and pre-country chestnuts comprise this haunting recording by a man who is no stranger to the American folk cannon. Teamed up with producer Joe Henry, Ramblin' Jack Elliott is heard like he has never been presented in the past; a honky tonk piano, brushed drums, the odd Salvation Army Sousaphone, hillbilly strings. A stranger here, amongst all these other musicians? An old time coast-to-coast rounder cowboy singer, a stranger here in the computer age? Like Kirk Douglas in *Lonely Are the Brave* watching a jet speed across the desert sky, he climbs on his horse and rides away, alone.

Vince Taylor – *Jet Black Leather Machine* (ACE)

There are many unsung lunatic heroes in this cheap rip off world of rock & roll, and some are finally getting the tip of the hat. It's been a long time coming for Vince Taylor, a true wild man of rock & roll. WILD, man! Yankee ex-pat in King Arthur's swingin' London, Vince Taylor is known by millions due to The Clash's famous cover of his ode to fast women and the cars they take off in, "Brand New Cadillac," but revel and lose it to his take on Arthur Crudup's "My Baby Left Me," you'll say "Elvis who?!" Vince Taylor was an over-amped leather-clad human missile guided straight for the center



of oblivion. This disc is a fitting tribute to a man crazy enough to declare "I'll Be Your Hero." OK, Vince, your hired.

Sugar Pie DeSanto – *Go Go Power: The Complete Chess Singles 1961-1966* (KENT)

Bay Area music legend Ms. Sugar Pie DeSanto let loose a torrent of singles for Chicago's Chess Records (she recorded locally, too) that are amongst the most smoldering in feminine sexual ferocity. The exotic DeSanto wore that power as a badge of honor, a mantle of her own power, and that power is clearly on display in these collected 24 tracks. Ms. DeSanto's "Soulful Dress," which kicks off this disc, has become an R&B/blues standard ever since.

Joe Hill Louis – *King Of The One Man Bands: Key Postwar Cuts 1949-1954* (JSP)

Joe Hill Louis was one of several one man bands battling it out for top of the heap in the Memphis area. As much as a product of the Great Depression as it is was necessity being the mother of invention — or let's just say poverty — the one man band was perfect: music with a novelty, a gimmick that has but one employee and you don't have to pay the drummer. Joe Hill Louis wrenched a driving train-like drone from his "band" and was prolific as hell, as these 48 cuts will testify to. Plus, he was a right smart dresser to boot.

Little Walter – *The Complete Chess Masters 1950-1967*

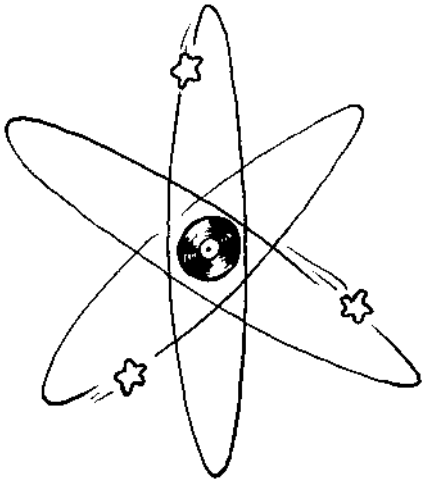
(HIP-O SELECT)
Limited edition five-disc set that is the last word on that Crazy Mixed Up Kid, Little Walter Jacobs. Includes unreleased tracks by Little Walter and Bo Diddley together. Die hards, this is a must. Get with it!

Toast of the Coast: 1950s R&B From Dolphin's Of Hollywood, Volume 2 – Various Artists (ACE)

Picking up where *Volume 1* left off, more of what made Hollywood and Los Angeles jump and shout! Pee Wee Crayton, Jimmy Witherspoon, Joe Houston, and plenty more give up every pound of it before rock & roll stole the show in Tinsel Town and everywhere else. As smooth and cool as it was wild and swingin', the West Coast blues sound of the late '40s and early '50s still sounds urbane, tough, and fresh all these years later.

Sonny Boy Williamson – *The Later Years 1939-1947* (JSP)

Four-CD set of the first Sonny Boy of Chicago. Essential. Some cool guests, too. An important view



into the beginnings of the post-war Chicago blues era and the tail end of the original blues boom.

Tip:
www.hermeticorderofarcana.com

VINNIE ESPARZA

Vinnie has been DJing SF clubs since 1994. He's currently a resident at Free Funk Friday, Hella Tight, Olde Soul, Dub Mission, and Koko Puffs.
www.djvinnie.net

Orchestra Kool – *Kool Heat*

(ANDALE/FONSECA)
Tuff City subsidiary Andale Records has recently acquired the rights to at least four titles from the Fonseca Records catalog. Fonseca is a super collectible '60s New York Latin label whose records usually had a harder, rougher edge to their Fania counterparts. Orchestra Kool were essentially a group of high school students who dug boogaloo, but were a little rough around the edges and yet hungry for the spotlight. While the playing and arrangements may be sloppy and everything recorded extra hot, this adds to the charm of the music . . . is clearly played with gusto and is a joy to listen to. This album was only reissued on vinyl along with other titles from Ricardo Ray and Willie Rodriguez. Hopefully, more gems from Fonseca are forthcoming.

Mulatu Astatke and the Heliocentrics – *Inspiration Information Vol. 3*

(STRUT)
When I first heard about this project, I had to do a triple take. This was seemingly a match made in heaven. Ethiopian musical mastermind Mulatu Astatke needs no introduction in his native country and to fans of Ethiopian Jazz ("Ethio Jazz"), as he is one of that country's most revered and celebrated masters whose career spans five decades. In the U.S., he has semi-recently gained some popularity due to the prominent use of his music, recorded in the late '60s, on the *Broken Flowers* soundtrack. The Heliocentrics, a U.K. outfit, recently recorded an album for the stateside Now Again label. They take as much inspiration from the arrangements of David Axelrod and Sun Ra as from Hip-Hop. In the end, however, their collaboration falls a little short as it lacks some cohesiveness. That said, on the songs were it works, it REALLY works and the results are nothing short of stellar. Perhaps a second meeting would yield an album that is stellar throughout. Still, the one at hand is worth the price of admission and is nonetheless recommended. Also available on double vinyl.

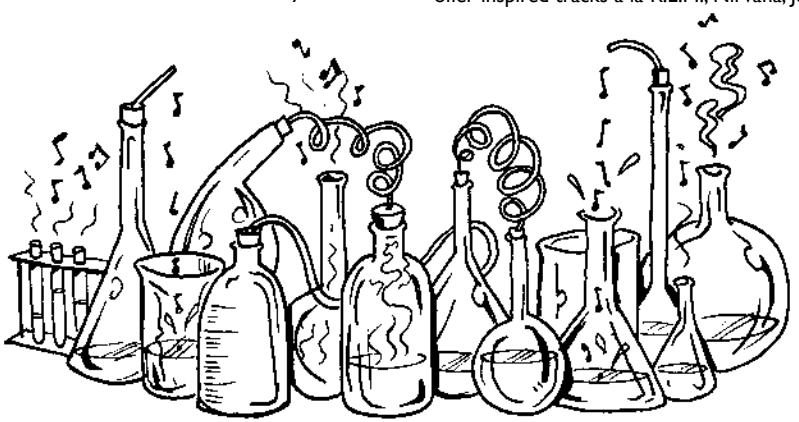
Panama! 2: Latin Sounds, Cumbia Tropical and Calypso Funk on the Isthmus 1967 to 1977 – Various Artists (SOUNDWAY)
Soundway's latest release is reason enough to throw a grand scale BBQ, complete with delicious tropical drinks. Compiled by local musicologist and DJ Roberto Gyemant and label head Miles Cleret, this follow-up volume is, amazingly, even better than the first. It was clearly compiled and annotated with love by people whose passion and dedication to the music benefits those wise enough to scoop up this gem. Salsa and cumbia inspired selections make way for funkier, soul flavored numbers and then back again. The sheer volume of quality songs is staggering and it is evident that this compilation is only a drop in the bucket of the phenomenal, albeit relatively unknown, musical contributions of Panama. Also available as a double vinyl release.

Lyman Woodard Organization – *Saturday Night Special* (WAX POETICS)
. . . And the reissue gods smiled upon the humans and bestowed upon them one of the most beautiful and most in demand soul jazz records ever to come out of 1970s Detroit. Touches of subtle Latin and funk grace the grooves of this masterpiece, sought after for many years by fans of good music and always a tough one to find. Originally issued on the Strata label, this album is essential to every music collection. Plus, you can't beat the album cover — the iconic photograph "The Equalizers."

Naomi Shelton and the Gospel Queens – *What Have You Done, My Brother?* (DAPTONE)
Gospel the way it used to be . . . raw, gritty, powerful. No watered down R&B-influenced stuff here. There's real musicians (including a real organ, thank you very much) and real singing. A few numbers have a funky edge, as would be expected from the fantastic Daptone label. It is music that will take you to Sunday service where the women wear big, wonderful hats and call you "honey." Regardless of your religious beliefs, this is simply great music and is a must for your hi-fi collection.

ZACK

If Your Hands Were Metal That Would Mean Something – *The People In Sync* (SELF-RELEASED)
Remember when alternative rock actually meant something. The first full-length from these San Francisco fire-bringers not only offers thoughtful (and sometimes hilarious) lyricism, but they carry the alt-rock torch with capability and gusto. Delving into sounds both acoustic and electric, If Your Hands Were Metal That Would Mean Something offer inspired tracks à la R.E.M., Nirvana, Jesus and



HOLLYWOOD

AARON J. ALDORISIO

Buyer dude.

Hot Chip – *A Bugged Out Mix*
(NEW STATE RECORDINGS)
This DJ mix features my two favorite bands . . . Wolfgang Voigt's *Gas* and The Michael McDonalds.

Magik Markers – *Balf Quarry*
(DRAG CITY)
Didn't hit me as hard as *Boss*, but I might dig it more now. I'm from Indiana and I like that there's a song about Hoosiers on here.

Eat Skull – *Wild & Inside* (SILTBREEZE)
Dope pop songs, crap production. The first tune is on a constant loop in my ride.

Tyvek – *Tyvek* (SILTBREEZE)
Resisted this gang of blog bros for a long time, but then I heard "Building Burning" and couldn't stay away. These Michiganders incorporate all the good elements of the various "raw musics" into something that resembles fun.

Karen Dalton – *It's So Hard To Tell Who's Going To Love You The Best* (LIGHT IN THE ATTIC)
Finally reissued on vinyl. Totally well done package. Mostly glad I didn't pay $250 for that OG copy that came in a couple months ago.

Tip:
Keep it brief, y'all.

AARON DETROIT

"Is it on vinyl?"

Cold Cave – *Etsel & Ruby* (12")
(WHAT'S YOUR RUPTURE?)
Wes Eisbold (Give Up The Ghost, Some Girls), Caralee McElroy (Xiu Xiu) and Co. make noisy yet pretty Joy Division/Chris & Cosey-esque Jams. Also check out Cold Cave's CD compilation of early material entitled *Cremations*.

The Big Pink – "Velvet" (7") (4AD)
A new slice-of-heaven totally worthy of the 4AD imprint. Alan Moulder-produced psychedelic shoegaze-pop with doped-out loops and dazed Beach Boy harmonies with a smidge of Perry Farrell's yowl. Also check out the new 7" "Stop The World," and look out for the full-length coming in the fall. My Favorite New Band.

Amesoeurs – *Amesoeurs*
(PROFOUND LORE)
French band Amesoeurs (featuring Neige of Alcest and Mortifera) is totally a dream band for me, making musical alchemy with most of my favorite musical genres. Dream Pop and Shoegaze shimmer seamlessly into floods of rotten Black Metal, Death Rock and Grrrl Punk — sometimes in the same song.

Tor Lundvall – *Sleeping & Hiding*
(DAIS)
A "come down" album in the vein of Slowdive's *Pygmalion*. Pure Floating.

Jessie Evans – *Is It Fire?*
(FANTOMETTE RECORDS)
After the grimacing audio-terror of Subtonix and The Vanishing, Ms. Evans went on to the dark euro-disco abandon and minimal-wave of *Autonervous*. Now just a few short years later, Jessie pulls up in the party bus, invites you in, and heads south of the border — eventually hitting a ferry to the tropics. Fellow celebrators include damn-fine time keepers and booty-shakers Toby Dammit (Swans, Iggy Pop), and Budgie (Siouxsie & The Banshees, The Creatures), horn-blower Martin Wenk (Calexico), The Extra-Action Marching Band, and an International Children's choir (!). Production and mixing duties were handled by Thomas Stern (Einstürzende Neubauten, Crime and The City Solution) in Berlin and Pepe Mogt (Nortec Collective) in Tijauna. A totally rhythmic-and-primal, trance-state meditation on the joy in life. Smoking! Boom-bopa-bap-boom! Smoking!

Rome – *Flowers From Exile*
(TRISOL)
The extremely prolific, Luxembourg-based dark-wave duo's most accessible, textured and varied album to date. Intricate neofolk arrangements of Flamenco guitar, eerie subtle synths, and strings around ordered beats, percussion, and spoken-word samples. Gothic-leaning, longingly romantic balladry with Leonard Cohen-via-Andrew Eldritch vocals. Top Notch!

This Is Happening Without Your Permission (12") – Various Artists (TEENAGE TERADROPS)

A tribute 12" to Bikini Kill and Huggy Bear by three great northwestern bands. Concept: each band covers one BK song and one HB song. The best tracks coming from Triumph Of Lethargy Skinned Alive To Death which reunites some usual culprits — Spencer Moody, Dann Gallucci (Murder City Devils) and Andrea Zollo (Pretty Girls Make Graves). Swell Liner notes by Quitty (Tight Bros, Behead The Prophet)! Plus, killer artwork sending up Jane's Addiction iconic *Nothing's Shocking* cover art.

The State: The Complete Series (TV)

Simply one of the best sketch-shows ever! All five seasons, FINALLY available on DVD! Several cast members went on to write and star in *Reno 911* and, hilarious as that show is, *The State* is still the better. Damn near everyone on the show went on to bigger things. Classic and Essential! $240 worth of pudding!

Tip:
Bands To Watch For: Feral Kross, Former Ghosts

ANNIE HANLEY

glitter.....
not Gary, Mariah!

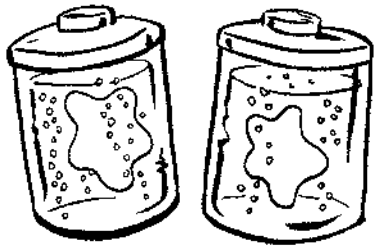
Well ladies and gents, this year was Movies We Like for me and thanks to HBO for making practically everything I watched this past season.

Cat Dancers (2007) – Directed by Harris Fishman

A documentary of Ron and Joy Holiday, a couple that was one of the first exotic tiger entertainment acts. They knew Siegfried and Roy before they were Siegfried and Roy. Making a life after dancing in Radio City Music Hall for years, they moved to Florida to start their dream of cat dancing. Eventually owning and training up to eight tigers, this documentary takes a wild twist and leaves the audience in tears. The life they led was truly their own. Inspiring, unique and dares the viewer to follow their dreams no matter what the consequence.

True Blood: The Complete First Season

After canceling *Deadwood*, ending *The Sopranos*, HBO was on my shit list . . . Thank you for bringing some excellent shows back on the radar. *True Blood* is based on the Sookie Stackhouse fiction novels by Charlaine Harris. Set in the deep South in



Louisiana, it's a time when vampires have "come out of the closet" and are trying to be mainstream with humans thanks to a Japanese company that mass produces synthetic blood they can survive on, but . . . it's like being a meat eater and then only being able to survive off soy burgers for the rest of your life! So imagine the antics that ensue when vampires, shape shifters, and a killer are on the loose . . .

Eastbound & Down: The Complete First Season

Two words, Kenny Powers! One of the best characters to hit the screen in years. Danny McBride plays a Major League Baseball pitcher that's kicked out of the majors due to his insufficient pitching arm and overbearing personality (not to mention drugs and alcohol abuse). He returns home to the South to take a position at the local elementary school as the P.E. teacher. Night after night of boozing up and reliving the glory days with an adoring sidekick and some of his old buddies he realizes he's got nothing, not even the girl of his dreams who's engaged to the principal of the elementary school!!! Too funny!!

Crips and Bloods: Made in America (2008) – Directed by Stacy Peralta

This film was made by legendary Z town boy Stacy Peralta. It's a first hand look at the conditions that led to decades of violence in South Central Los Angeles. Narrated by Forrest Whitaker, it gives you an up close and extremely personal look at the constant war that is being waged. More African Americans have been killed in gang related killings than in any other capacity. It's amazing to see how people live, survive loss after loss, and yet still stay hopeful that maybe one day they will stop waging war on each other and focus on fighting the system thanks to various community outreach progams. Get involved at www.cripsandbloodsmovie.com

The Hangover – Directed by Todd Phillips

Finally, in theaters now is . . . *The Hangover*. Seriously, go see this film. Made by the guys who made *Old School*, it's nonstop laughter. Really, a 60-year-old couple were sitting next to me when I saw this movie and they laughed their asses off!!! Raunchy, witty, adventurous, everything included to have a blast at the movies!!

BENNETT

Nickodemus – *Sun People*

(EIGHTEEN STREET LOUNGE RECORDS)
A beat driven blend of world music drawing on Afro beat, Latin, Balkan, and Middle Eastern influences. Recommended for fans of Quantic, Thievery Corporation, Kid Gusto & Natural Self.

Quantic & His Combo Barbaro – *Traditions In Transition*

(TRU THOUGHTS)
Quantic returns with *Traditions In Transition* recorded at his studio in Cali, Columbia. The album features several string arrangements from Brazilian composer Arthur Verocai and a guest spot from Heliocentrics drummer Malcolm Catto. Recommended for fans of Bronx River Parkway, Afronaught, Arthur Verocai and world music compilations from Honest Jon's & Soundway Records.

Hypnotic Brass Ensemble – *Hypnotic Brass Ensemble*

(HONEST JON'S)
Chicago's Hypnotic Brass Ensemble returns with their debut album for the Honest Jon's label. Having previously worked with artists such as Tony Allen, Mos Def and Erykah Badu, their newest work features guest appearances from RHCP's bassist Flea and drummer Malcolm Catto. Recommended for fans of the Hot 8 Brass Band, the Rebirth Brass Band, and Phil Ranelin.

Karizma – *A Mind of Its Own Vol. 2: The Upgrade* (R2)

Baltimore House legend Karizma drops a diverse collection of beats, drawing on influences ranging from Detroit House, Baltimore Club, London Broken Beat and classic Hip-Hop beat craft. Check the technique. For fans of Dennis Ferrer, Jazzanova, Bugz In the Attic, J Dilla, DJ Spinna & Yosaku.

Rye Rye – *Go! Pop! Bang!*

(N.E.E.T./INTERSCOPE RECORDS)
Following the success of her work with Blaqstarr on his club hit "Shake It to the Ground" and M.I.A.'s "Paper Planes" remix, the young Baltimore club queen returns with a full album of gritty underground/ground club tunes. *Go! Pop! Bang!* features production from Diplo, Count & Sinden, Blaqstarr, N.W.A.'s Arabian Prince, & old school electro king Egyptian Lover. Recommended for fans of M.I.A., Buraka Som Sistema, Santigold & Scottie B.

MR. BOONE JAXSON HAMMARLEY

www.amoeba.com/handsomeclub
is the # 1 spot for info on electro/house/
dubstep new releases and reviews.

Optimo – *In Order To Edit* (R & S)

rave music to help heal your old bones. play this coming back from a bar or house party to keep everyone on their toes . . . for a dicey drive home.

Konrad Black – *Watergate 03*

(WG003)
i have never been to watergate. i have talked to people that have gone. i am 110 % certain that this was an acrimonious fight between techno and house music. the winner will be chosen by you.

Wighnomy Brothers – *Speicher 64* (12")

(KOMPAKT EXTRA)
please mix this record into another techno beast, and the crowd will crown you champion of all things party.

Awesome New Republic – *Birthday (Dgenetics "Be More" remix)* (12")

(HONOR ROLL MUSIC)
my buddy, will, is in charge of this. the beat will turn the party out! please get busy to this one time. also check http://dgeneticsmusics.com/

Hot Chip – *A Bugged Out Mix*

(BUGGED OUT)
two great mix CDs in one package. disc one = people getting into electronic music. disc two = great rock/pop songs for all to enjoy.

Dark Party – *Lightyears*

(UNSIGNED)
they are the best duo i have ever seen and heard. i know that dark party are the freshest barn-burning electro act to hit the streets in two decades. cop this. www.myspace.com/drkprty

Tip:
if you are shopping at amoeba you must have a list!
fresh styles found at apartment # 3 at 4634 hollywood
http://apartment-3.com/

BRAD

Esser – *Braveface*
(TRANSGRESSIVE RECORDS)

Bat For Lashes – *Two Suns*
(ASTRALWERKS)

Thieves Like Us – *Play Music*
(SHELFLIFE)

Patrick Wolf – *Bachelor (Battle One)* (NYLON RECORDS)

Deastro – *Moondagger*
(GHOSTLY INTERNATIONAL)

Placebo – *Battle for the Sun*
(VAGRANT RECORDS)

Juan MacLean – *Future Will Come* (DFA)

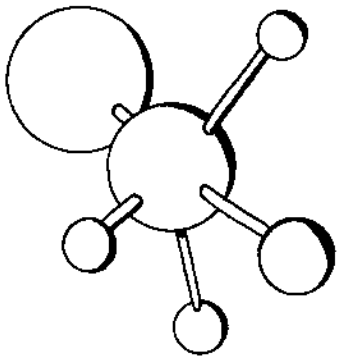
Little Boots – *Hands* (ATLANTIC)

Bowerbirds – *Upper Air*
(DEAD OCEANS)

Jack Penate – *Everything Is New*
(BEGGARS XL RECORDING)

BRIAN G.

Great Lake Swimmers – *Lost Channels* (NETTWERK)
Lost Channels, the fourth LP from Canadian folk band Great Lake Swimmers, is another hypnotic, autumnal collection that draws inspiration equally from slowcore pioneer Mark Kozelek and his endeavours (as a solo musician, and as leader of Red House Painters and Sun Kil Moon), as well as the early-'90s pastoral balladry of R.E.M. (ahem, "Losing My Religion"). Lead singer Tony Dekker's soothing, plaintive voice perfectly blends with the jaunty folk rock of tunes "Palmistry," "Pulling on a Line," and "Still," as well as on the dreary, melancholy album highlights "Everything Is Moving So Fast" and "Stealing Tomorrow" (which has to be the band's most beautiful ballad to date). Fans of Sun Kil Moon, Fleet Foxes, and Iron + Wine will find much to love in Great Lake Swimmers.



Doves – *Kingdom Of Rust*
(HEAVENLY)
It's been four long years since their last album *Some Cities* in 2005, but the unsung saviors of British rock are back. Doves make their triumphant return with *Kingdom Of Rust*, an expertly-crafted collection of the band's most passionate and exciting music to date. Opening with the thunderous, Kraftwerk and *Blade Runner*-inspired "Jetstream," ethereal vocals mix with soaring guitars and an electronica-treated backdrop to make for one of Doves' most daring musical creations. Following is the album's first single "Kingdom Of Rust," which the band describes as "a Lancashire spaghetti western." A fitting statement, as a galloping countryish beat builds with sweeping strings, and lead singer Jimi Goodwin sings of the search for lost love. It's melancholic and euphoric, it's anthemic and touching...it's classic Doves (the music video for the song is especially poignant). "The Outsiders" is a propulsive, explosive, Krautrock-inspired rocker, and is one of the band's punchiest and grandiose tracks, while second single "Winter Hill" is a summery love song that's as epic as U2. The recurring theme of travel and longing hits a remarkable peak with "10:03," a song about the desire to be homeward bound. Musically, "10:03" begins as a doo-wop-esque ballad, before turning on itself and erupting midway through as a combustive, runaway train of a song. "The Greatest Denier" is a big, atmospheric anthem in waiting, and "Birds Flew Backwards" is a sparse, haunting ballad, backed by a spooky cello and ghostly dilruba. The expansive "Spellbound" rings as a paean to an elusive lover, and features one of the band's typically beautiful swells in the chorus. What follows is the leftfield electronica number "Compulsion," with its booming, thumping beat and snaky bassline, the song harkens back to the band's days at The Hacienda as Madchester house music outfit Sub Sub. Following track, "House Of Mirrors," recalls the Some Cities rocker "Sky Starts Falling" with jarring effects, echoey guitars and Jimi's fiery, impassioned (and even paranoid) vocals. Album closer "Lifelines" ends *Kingdom Of Rust* on one of the band's most Britpop-esque, life-affirming notes. Jimi's non-defeatist, head-and-heart-strong delivery of the line "Somebody's giving in, but I'm not" rings with joyous momentum as the music builds into an amazing finale.

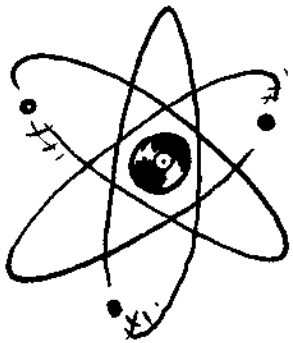
Ever since their 2000 debut *Lost Souls*, Doves have become virtually synonymous with brooding, passionate, euphoric music, made by three extraordinary musicians with an everyman-poet charm, and *Kingdom Of Rust* is no exception. It's an instant classic, and undoubtedly one of the absolute best albums of 2009.

Bat For Lashes – *Two Suns*
(THE ECHO LABEL)
Following up her Mercury Prize-nominated debut album *Fur And Gold*, the beautiful and talented Natasha Khan (a.k.a. Bat For Lashes) presents *Two Suns*, a mystic, arresting record that once again touches upon an astounding array of musical genres — from rock to soul to world to electronica to new age, even — and sounds even more passionate than the said debut album. For all its genre-hopping, no single track is more unclassifiable or indescribably beautiful than the album opener "Glass," a dramatic, propulsive kick-start that recalls the best moments and high drama of Kate Bush's *Hounds Of Love* album. As Natasha's voice climbs ever-higher, it's devastating and it's triumphant, sometimes all within the same breath. It calls out and commands your attention. Following hot on the heels of "Glass" is "Sleep Alone," a sinister and funky singalong, and the aching, gentle cosmic ballad "Moon And Moon." The album's fourth track and first single, "Daniel," is another in the most-arresting tracks in Natasha's arsenal. Dark '80s electro synthesizers meet bombastic washes of strings for one of the catchiest singles of the year. The album's second single, "Pearl's Dream," concerns a love song and the alter ego of Pearl, and is one of Bat For Lashes' most confident and poppiest moments. The sparse, brooding closer, "The Big Sleep," (a duet with chanteur formidable Scott Walker) casts quite a dark shadow, insomuch that the silence that follows when the album is over feels twice as haunting. *Two Suns* proves many things: among them, that Natasha Khan had the magic and muscle to push herself to even bigger and better things, that *Fur And Gold*'s beauty and charm was no fluke, and that she now has TWO perfect records under her belt.

Empire Of The Sun – *Walking On A Dream* (EMI)
Dressed like Adam Ant and singing like it's the '80s again, Empire Of The Sun is the incredible Australian duo of Luke Steele (musician extraordinaire from The Sleepy Jackson) and Nick Littlemore (one-half of the kaleidoscopic dance music group, Pnau). The duo's debut album *Walking On A Dream* was released in late 2008 in their home country, but finally made its way onto domestic shores in April. The Empire's undeniably catchy pop hooks are never more clearer and insistent than on the first singles, "Walking On A Dream" and "We Are The People," as well as the electroacoustic opener "Standing On The Shore," the cheesy funk of "Swordfish Hotkiss Night," the beautiful instrumental "Country," and album closer "Without You," which is the total slow-dance song at the prom night scene of a John Hughes movie. The charm of the Empire comes not only from its light-hearted synthpop that recalls those mostly-forgotten '80s bands, but also in its aesthetic appeal — the duo's colorful and ornate Oriental outfits, their fantasy world/*Star Wars* movie poster-inspired album cover and artwork, and their music videos, which feature Luke and Nick in exotic locations — which thus far have included Shanghai ("Walking On A Dream"), Mexico (including the surreal gardens of Sir Edward James at Las Pozas and the festival for 'Dia de los Muertos' for "We Are The People"), and their hometown of Perth, Western Australia (the completely over-the-top "Standing On The Shore"). The brilliantly incessant pop of Empire Of The Sun is great fun, here to put a little sunshine in your life.

Camera Obscura – *My Maudlin Career* (4AD)
Scottish pop group Camera Obscura has done it again. Their new album, *My Maudlin Career,* continues to build on the sweetly transcending chamber pop of their previous albums, with lead singer Tracyanne Campbell's syrupy, soothing vocals and painfully honest lyrics up at the fore. Opener "French Navy" and closer "Honey In The Sun" burst as two of the band's catchiest songs ever written, with joyous, shimmering strings and horns in tow. Between tracks 1 and 11, *My Maudlin Career* is a mixed bag of uptempo pop songs and slow ballads, which makes for enchanting listening. The heartbroken ballads

"Away With Murder" and "Forests & Sands" stand out with their lazy saunters — resonating with distant drums and downbeat country guitars, and shining with their heart-on-sleeve lyrics (the former's opening lines "How many times have you told me you want to die?/How many times have you told me now that you've tried?" and the latter's tearful defeat of "It feels like none of this is real/I'll pretend that my heart and my head are well"). The painful lyrics are never as brazen than on "Other Towns & Cities," whose final line, "You mean nothing to me tonight," is made even more haunting thanks, in part, to the ghostly music that accompanies it. *My Maudlin Career* is one of many great, charming records of solace. File along with Belle & Sebastian, Broken Social Scene, and French cabaret music.



The Big Pink – "Velvet" and "Stop The World" (7")(4AD)

The Big Pink is a fascinating new electro rock duo from East London. As the winners of the prestigious NME Philip Hall Radar Award for best new act in 2009, lifelong friends and multi-instrumentalists Robbie Furze and Milo Cordell (who had only released one single before their big win — their super-limited edition debut single "Too Young To Love" in October 2008) unleashed their dark, edgy brand of shoegazer electronica, lovingly — and amusingly — referred to as "pink noise." As their notoriety began to spread, the duo recorded the lush, blissed-out pop of "Velvet," their first single on famed British label 4AD, released in April 2009. "Velvet" hooks with ambient energy while generating the brash walls of feedback displayed on "Too Young To Love," but it's Robbie Furze's vocal delivery that steals the show, expressing the hopelessness and uncertainty that sometimes comes with matters of the heart ("You call out my name for the love you need/Which you won't find in me"), with an aching vulnerability that comes from an undoubted voice of experience, ending in a sorrowful resignation ("But now my love, no promises/I won't go falling in love"). It's a beautiful thrill, with just the right amount of buoyancy submerged in its dark tempest. The B-side, "An Introduction To Awareness," is a sonic haze of a song, recalling Black Rebel Motorcycle Club's scuzzy shoegaze with a nimble hint of a Western showdown soundtrack. Coupled with classic-era 4AD sepia-toned cover artwork, "Velvet" is a brilliant step in the right direction for this promising new group.

The duo's third single "Stop The World," co-produced by Paul Epworth, was released in late June 2009. A little less ether and a lot more indie rock than before, "Stop The World" kicks off with plodding drum beats and a bassline worthy of Interpol. The song truly takes off as the chorus erupts, something as euphoric and yet more powerful than the band has ever done before . . . it virtually screams "ANTHEMIC." It's a credit to such a fresh new band to continuously outdo themselves with each new release. At this rate, there's no reason why The Big Pink won't be the biggest band of 2009. They've certainly got the arsenal to prove it.

The full-length debut album is set for release in the fall!

Bill Callahan – *Sometimes I Wish We Were An Eagle* (DRAG CITY)

In dropping his longtime moniker Smog — or (Smog) — Bill Callahan strayed away from Smog by being more Smog than before, and by not being Smog at all. His deadpan vocal delivery and ornate, direct lyrics still intact, *Sometimes I Wish We Were An Eagle* is the second album from Bill away from the alias of Smog (and his thirteenth studio album overall). "Jim Cain," one of Bill's most beautiful masterworks since the *Wild Love* album, opens *Eagle* with a gentle string arrangement and simple acoustic guitar, coupled with Bill's almost autobiographical lyrical-storytelling. "Eid Ma Clack Shaw" combines one of his most zany song titles with some of his most zany lyrics in a brooding four-and-a-half minutes, and "The Wind And The Dove" is one of his spookiest compositions yet. Another of Bill's most beautiful songs is "My Friend," which builds slowly on a booming swell of guitars and horns, and closing epic "Faith/Void," which sprawls almost 10 minutes on one of his most cinematic musical moments. Sometimes jangly, sometimes sedate, and always passionate, *Sometimes I Wish We Were An Eagle* is another masterpiece in a canon of work spanning over 20 years and 13 albums (not to mention his prolific output of EPs and singles as well). That's no small feat for an artist with 13 solid gold trophies on his shelf. But there he is, Bill Callahan.

Manic Street Preachers – *Journal For Plague Lovers*

(COLUMBIA)

Manic Street Preachers' story is a triumphant but tragic one. Founding member and main lyricist Richey James Edwards mysteriously disappeared on February 1, 1995. His car was found near the Severn Bridge near Bristol, England — a bridge notorious for suicides — but Richey was not found, and has never been seen or heard from since. The three remaining Manics — lead singer/guitarist James Dean Bradfield, bassist Nicky Wire, and drummer Sean Moore — decided to carry on without their missing friend, and subsequently found commercial success in the wake of tragedy.

Fast forward some 14 years later. With Richey's status changed from "missing person" to "presumed dead" last November, the Manics took the folder of lyrics that Richey left behind and set out to place music to the words, and the result is *Journal For Plague Lovers*, an explicit sequel to the band's 1994 magnum opus *The Holy Bible* (the last testament of Richey, and also undoubtedly the darkest album in the band's oeuvre). While *The Holy Bible* was a disturbing, despairing album fueled by a young band burning with piss and vinegar and all the blood and bile words of a seriously depressed man on the edge (Richey), *Journal For Plague Lovers* is fueled by a seasoned bunch of friends finally acknowledging their loss and paying tribute to their fallen comrade--and, naturally, with the same piss and vinegar coursing through their veins. The opener "Peeled Apples" revisits the same self-deprecating nuances of *The Holy Bible* tracks "4st 7lb" and "Of Walking Abortion," namely in the lyrics (the particularly shocking "Bruises on my hands from digging my nails out"), and kicking off with a sludgy bassline and James Dean Bradfield's trademark snarls and screams. The slower and lushly orchestrated "This Joke Sport Severed" harkens to the Manics post-Richey/circa-1996, with one of the band's most beautiful arrangements. The leisurely pace is quickly followed up by the blistering arena rock of the title track and the vicious "She Bathed Herself in a Bath of Bleach." The album comes together on the Nicky Wire-sung last track, "William's Last Words," which reads like a suicide note, but ends the album with a hopeful fond farewell (that is, until the raucous hidden track "Bag Lady" bursts through the silence!). Given that time can never erase the deepest of scars but can help soothe the worst of wounds, it seems the band have finally found peace with the loss of Richey. It's his spirit that flows through *Journal For Plague Lovers*, everlasting. 4REAL.

The Coast – *Expatriate*

(APORIA/AFTERNOON)

The debut album from The Coast was released in the band's homeland of Canada in April 2008, but finally saw a stateside release in May 2009. *Expatriate* is soaring, passionate indie rock that more than surpassed expectations from the band's self-titled debut EP in 2006 (which is a perfectly downbeat late-night driving record). Album opener and first single "Tightrope," with its joyous "Hey hey you!" shout-outs, is a jaunty and shimmering tune that introduces the band's more playful side; by contrast, the beautifully dramatic "The Moon Is Dead" soars with its harmonized choruses, and is more than just a little bit influenced by The Verve. The album's mid-section slows down the tempo, but still retains the emotional surges without sacrificing the catchiness of the more upbeat numbers (such as "Ceremony Guns," which builds on a combination of subtle indie pop with velvety trumpet interludes before combusting in a U2-circa-1980 eruption, and then lightly rolls away with the ebb). Intense drumming, hooky guitars, and Ben Spurr's yearning, Richard Ashcroft-esque vocals radiate across all eleven tracks of the album. Heavy-hearted but never overwrought, Expatriate is a gem of a record from one of Toronto's youngest, best, and brightest.

BURGESS

Healamonster & Tarsier – *Cupcake Cave*

#1 Independent seller!!! Elements of ambient pop with experimental electronics and acoustic psychedelia.

Jon Hopkins – *Insides* (DOMINO)

Super cinematic backdrops with heavy breakbeats that contrast very well.

Michna – *Magic Monday*

(GHOSTLY INTERNATIONAL)

Kind of like early DJ Shadow or RJD2 with a modern day feel and production level.

The Delta Mirror – *Machines That Listen*

Shoegazy guitar mixed with drony vocals over MPC/synth driven electronic production.

Binary Field – *Binary Field*

Local production team take you to drone city. Tilted UFO music.

CAROL

Kim Lenz and Her Jaguars – *It's All True* (RILEY RECORDS)

The A-Bones – *Not Now!*

(NORTON RECORDS)

Billy Childish – *Archive From 1959* (DAMAGED GOODS)

Albert King w/ Stevie Ray Vaughan – *In Session* (STAX)

Dexter Romweber Duo – *Ruins of Berlin* (BLOODSHOT RECORDS)

COURTNEY

Hi, I'm Courtney!

I've been working at Amoeba Music since we opened our Hollywood store, and have experience in most parts of the store. I grew up in this industry and consider myself knowledgable about music in many genres. My favorite genres would have to be rock and metal, but I also love world music, jazz, and many things in between.

Currently, I work upstairs, mostly at my computer. I bill our cooperative advertising with record labels and distributors, as well as sharing my time working on our website . . .

My playlists include favorites of music history, as well as some artists that have released one-off, cool tracks.

***Let The Right One In (Låt den rätte komma in)* – Directed by Thomas Alfredson**
Written by John Ajvide Lindqvist, *Let The Right One In* is one of the most beautiful and unique vampire movies I've ever seen. Not only does a Swedish approach add sophistication and simplicity to a subject matter that has been done time and time again, but the vampire is physically portrayed as a lonely female child, adding a sense of duality to the innocent nature of the character. Shot perfectly against snow and institutional Swedish architecture, the feeling you get from watching this movie is eye-opening and refreshing. I really didn't think that I'd ever see a contemporary vampire movie that immediately made me want to watch it over again. Although a vampire movie, this film doesn't exploit what it is. If you like filmmaking and movies that extend themselves beyond the norm, you'll appreciate this movie.

Thin Lizzy – *Still Dangerous*
(THIN LIZZY PRODUCTIONS)
For those Thin Lizzy fans who love *Live & Dangerous* but always wondered what the album would sound like without the added overdubs and sound added in post-production. Well, Phil's people made it! I am a bit biased, but the unadulterated sound of Lizzy's 1977 "Bad Reputation" Philadelphia show, recorded on *Still Dangerous* really captures how rock 'n' roll the band really was. This is first release for Thin Lizzy Productions, and includes tracks from the "Live & Dangerous" tour that were never available on the original album.

Neko Case – *Middle Cyclone* (ANTI)
I love Neko Case, and unless she pulled a Björk and started singing like an ndecipherable wild animal all of sudden, I don't think she could make a bad album. She's a great songwriter and has always had very skilled musicians playing with her. If you've never heard Neko Case and you like powerful singers accompanied by beautiful music . . . do yourself a favor.

Tip:
Don't knock it 'till you've tried it

DAVE CUNNINGHAM

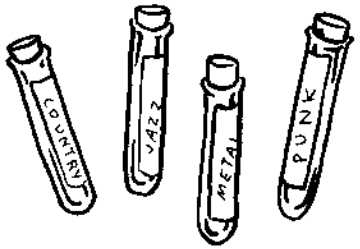
Atlas Sound – *Let The Blind Lead Those Who Can See But Cannot Feel* (KRANKY)

Lotus Plaza – *The Flood-light Collective* (KRANKY)

Deerhunter – *Microcastle* (KRANKY)
Some of you might notice a pattern emerging. So far, everything on my list is Deerhunter related. Sorry! I can't stop listening to this stuff.

Snow Patrol – *A Hundred Million Suns* (GEFFEN)
This is my anglo-pop pick for this year. Sure, it's commercial, but so what. I gave up the fight to be cool all the time years ago. Also, despite allegations against them for being overly earnest, Snow Patrol's really endearing quality is a searing and somewhat naïve honesty that I find refreshing in a world of nauseating attempts at cleverness.

Jeremy Enigk – *OK Bear*
(LEWIS HOLLOW RECORDINGS)
I love everything this guy does. From Sunny Day Real Estate to The Fire Theft and previous solo efforts, Enigk seems to be the one to really carry the legitimate torch of the Northwest music movement of the '90s. Seamlessly blending pastoral textures with heavier, electric elements (even metal-esque at times, but the way Zeppelin was), and topping it all off with wonderous, ethereal melodies and gloomy introspective lyrics. Count me in!



GOMEZ COMES ALIVE!

Musician, Deejay, Amoeba Blogger & Latin Music Buyer for the Hollywood store.

Son De Madera – *Son De Mi Tierra*
(SMITHSONIAN FOLKWAYS)
Even if you may not know what Son Jarocho is, you probably have heard it in some form or another. Richie Valen's version "La Bamba" comes from a very popular Son Jarocho standard. Groups such as Los Lobos, Café Tacvba and Quetzal have all used elements of Son Jarocho in their music. The string-driven traditional music based out of Vera Cruz, Mexico, was once very popular in the 1930-1940s. However, most Mexicans who are hell-bent on progress view Son Jarocho as music for days long past, perhaps in the same way young people in the United States perceive Jazz and Blues.

A new generation of Son Jarocho musicians have emerged in recent years bringing the music back to life. Among those musicians, Son De Madera, is a big reason why folks have discovered (or rediscovered) Son Jarocho. What makes them and their new release, *Son De Mi Tierra*, so great, is that they use the form of Son Jarocho to the fullest without being afraid to experiment with different sounds and textures. The duo Jarana/Guitarra players, Ramon Gutierrez-Hernandez and Jose Tereso Vega Herandez, are complimented by East L.A. native Juan Perez on the Baby Bass, an instrument not native to the music but fits so well with the group. Rubí del Carmen's Zapateado, a percussive dancing on top of wooden platform, serves as the back beat for the rest of Son De Madera's improvisations. Improvisation is key in Son Jarocho, both musically and lyrically. Imagine a jazz musician improvising on an instrument freestyling lyrics at the same time and that's what Son De Madera does. Along with groups such as Grupo Mono Blanco and Los Cojolites, Son De Madera remains both the preservers of a culture and the ones who push the genre forward.

Zizek – *ZZK Sound Vol. 2*
(NACIONAL RECORDS)
The Zizek crew dropped a bomb in 2007 with *ZZK Sound Vol. 1*, and it was like nothing you ever heard before. It was a showcase for some very talented producers who performed on a weekly basis at the ZZK Club out of Buenos Aires, Argentina. The Digital Cumbia craze had everyone from Diplo to bedroom beat makers dipping their toes into the Electro-Cumbia pool creating their own take on the genre. *ZZK Sound Vol. 2* takes the Digital Cumbia sound to new heights. It's less Cumbia and perhaps a little more Dubstep but still interesting and boundary breaking. *Vol. 2* also steps away from their native Argentina to include producers from Europe, the U.S. and other parts of Latin America. If you can't fly to Buenos Aires and check out the club, this is the next best thing.

***Panama! 2 Latin Sounds, Cumbia Tropical & Calypso Funk on the Isthmus* 1967-77– Various Artists** (SOUNDWAYS)
The Soundways label always does a great job in finding the most obscure yet amazing tracks from all over the world. Some are so obscure that the residents of those countries have long forgotten about them. What makes the second volume of the *Panama!* series worth listening to is the history not only of the music, but the history of the country itself. The music that is featured on *Vol. 1* & *2* comes from the Caribbean immigrants who migrated to Panama starting from the early 1900s to help build the Panama Canal. Along with the labor, the Caribbean immigrants brought over their music. Panama love for Afro-Cuban rhythms, Jazz and Calypso all are due in part to its immigrant culture. Also, during the '60s, many Black Panamanians were influenced by the Black Power movement from the U.S. and incorporated it in their music. Funk, Soul, Salsa and Rock mixed with Panama's pop culture to create some amazing music. *Panama! Vol. 2* captures a moment in time when Panama not only revisited its Caribbean roots, but its African roots as well. *Panama! 2* is chock full of big bands and small combos playing the funkiest of funk, the coolest of Cumbia, and hardest of Salsa.

Joyce – *Vision Of Dawn*
(FAR OUT UK)
This is a lost album of Joyce that dates back to 1976; it is a recording session that she did in Paris with fellow Brazilians Nana Vasconcelos and Maurio Maestro. They took their cue from their participation in the Clube Da Esquina songwriter movement, which included Milton Nascimento, Lo Borges and Nelson Angelo, who made a brilliant album with Joyce back in 1972. *Vision Of Dawn* flows much in the same vein as those classic Clube Da Esquina albums, with psychedelic folk, bossa nova and jazz leanings. At times, *Visions Of Dawn* sounds

like what was coming out of California during the same time, but there is a melancholy that Brazilian music captures that no other music in the world has. It's not gloom and doom, but it's an instant grey cloud that covers you like a warm blanket. So slip this disc in the player, lay on the couch and cover yourself with a cozy blanket and let the music take over your head.

Los Flippers – *Pronto Viviremos Un Mundo Mucho Mejor*
(GUERSSEN RECORDS)
This is a comp of the Colombian rock group Los Flippers, mostly from the late '60s going into the early '70s. Gone are their mod looks and their Beatles covers in Spanish. Their hair is now long and the songs are even longer. But before you dismiss them as South American hippies, check out the funkiness of "Vivamos Siempre Juntos," a song that is a mixture of Buddy Miles' "Them Changes" and the Otis Redding/Carla Thomas duet "Tramp." During this era of the band, Los Flippers were influenced by groups such as The Chambers Brothers, Jimi Hendrix and Led Zeppelin. The power trio added a horn section, making their music both funky fresh and bien pesado! Make your 60-year-old South American rocker uncle proud and blast this at your next family gathering — sit back and let him tell you how it was back in the day. Maybe he'll break out his original Grupo Genesis vinyl for you!

Chico Mann – *Analog Drift Muy Esniqui*
Chico Mann, a.k.a. Marcos Garcia of Antibalas, recalls those days in the '80s when musicians from the U.S. and England started listening to African and Cuba music. Artists such as The Talking Heads, Grace Jones, Hector Zazou and even Michael Jackson had elements of African music in some of their biggest hits. Chico Mann merges his love of funk and freestyle with Afro-Beat and Afro-Cuban music making this an infectous low-key dance record. Includes an awsome cover of The Talking Heads' "Once In A Lifetime," a song I never really cared for until this version. Perfect music for those loft dwellers pretending their living in New York circa '79-'80.

Tips:
If you haven't already, check out our newly expanded World Music vinyl section, with more World Music 12" singles, import vinyl and sealed Regional Mexico & Cumbia vinyl... hot hot hot!

Do yourself a favor and get all the Bersa Disco 12" singles.

Doyers Si, Gigantes . . . No!

Cook's Tortas in Monterey Park kicks King Tortas ass! yeah . . . I said it!

ELICIA MCCOY

Story collector.
Self-deprecating Humorist.
Plastic Witch Hatter.

So I'm stationed in Used Rock and we're trading stories again. Mine has something to do with seeing Mayhem live, and how guys I meet either want to bite me too hard or are terrible at communication. Then he tells me the best one yet, involving *Freaks and Geeks* as a parable for his existence, and how nerds have no input other than other nerds, and it's not their fault. "If only I'd seen this a week ago, I'd never have gotten into this mess." All I can do is think to myself "he's on a roll again," but this particular roll is quite astute, and amazing. The only sad thing is that no one but a select few gets to hear these. I'm definitely one of the lucky ones. He asks if I'm going to this week's Guns 'n' Bro'ses/ Sean Carnage event, while commenting on a neighboring girl's bangs, and the effectiveness of her skirt-pants combination.

Back to work, kids, back to work.

But seriously, the best moments of expression happen while intermingled with the world at hand. You just have to keep your eyes and ears open.

Gentle Giant – *Acquiring the Taste* (FONTANA ISLAND)

Bobb Trimble – *Iron Curtain Innocence* (SECRETLY CANADIAN)

Sinoia Caves – *The Enchanted Persuaded* (JAGJAGUWAR)

Dandi Wind – *Yolk of the Golden Egg* (TELL ME RECORDS)

King Crimson – *Red* (E.G. RECORDS)

Cabaret Voltaire – *The Voice of America* (MUTE)

Isengard – *Vinterskugge* (PEACEVILLE)

Bohren & Der Club of Gore – *Dolores* (IPECAC)

The Fugs – *Tenderness Junction*
(4 MEN WITH BEARDS)

Counts – *What's Up Front That Counts* (WESTBOUND)

B-52's – "Butterbean"
on repeat as a depressional aid

Tip:
ANYTHING ON LIVING TAPES!!!

ERIC BRIGHTWELL

I used to be on the floor, now I'm in the bowels all day, feeding the Molochian stove that keeps this place going.
This allows me to listen to old time radio and news all day every day.
Occasionally I will listen to music.
Mostly non-Cuban/non-Jamaican/ non-Nigerian world music.
Hope the mezzanine's good.

Katsusuji Kineya, Kunitaro Kineya, Matasaji Sumida, Sanji Umeya and Shinnojo Rokugo – *Geza Music From the Kabuki* (Nonesuch)
The Explorer Series is consistently class. This mid-'60s recording, never before available on CD, is no exception.

Doctor Who – The Tomb of the Cybermen (TV)
For a long time this was considered one of the lost episodes. It's a Patrick Troughton episode which involves the Cybermen and is so closely echoed by Star Trek's Borg interactions that Rob Bowman and Maurice Hurley should be taken into custody for questioning.

Gran Torino – Directed by Clint Eastwood
Probably the best American film to come out last year, *Gran Torino* was unfairly overlooked by idiot film school critics who can't enjoy a film that's devoid of pretentious moral ambiguities. Though marketed as some sort of revenge thriller, it's mostly a hilarious observation of racial politics told with a mix of both old-fashioned expressiveness and low-key subtlety. As such, it didn't stand a chance with the critics who prefer schlock like the hysterical Canadian race fantasy, *Crash*, to the intentionally hilarious, well observed accuracies of this perfectly made masterpiece.

Zabriskie Point – Directed by Michelangelo Antonioni
Derided at the time for its inaccurate, inauthentic portrait of hippies in the late-'60s, ironically, now it's been re-claimed by the inauthentic, inaccurate, '60s-worshiping youth. The joke's on both of them. The famous, final, cut ending was of a skywriter writing "Fuck you America." There's no reason to think he wasn't addressing film critics and hippies as the film seems like a critique of flat, hollow sloganeering and is told with subtle humor and bold swathes of color.

Tip:
Notify me when the current horde of middling, anonymous, bland, faceless, bearded bands in western shirts go away. Until then, luckily, there's 130 years of recorded music from 200 or so other countries to explore. Unfortunately, though I can't recommend any venues for good music, check out www.filmradar.com to find out where all the good movies are showing and wait until the latest dancical comes out on DVD . . . and then still don't watch it.

ERIC KENCH

Neil Young – *Neil Young Archives, Vol. 1: 1963-1972* (REPRISE)
Well, it's finally here after 20 years in all of its self-indulgent flawed glory, the *Neil Young Archives Volume 1*! Which version will you choose? The deluxe ten-disc Blu-ray edition, the ten-disc DVD edition, or the eight-disc CD set? I have the eight CD edition, so that's what I'm going to review. You know, it's easy to find faults and frustrations with the way Neil compiled and released this material, ranging from what was included, what was not, how it was presented, and how it's priced; in some ways it doesn't make a lot of sense. But Hallelujah it's here, so let's just focus on the music. Bottom line, the music speaks for itself. The set starts off more as a history lesson in Neil's songwriting trajectory with a performance dating as far back as 1963 when Neil was just 17-years-old. But halfway though the first disc, by the time Neil's 20-years-old, he's already writing classic songs and the box set just takes off from there. The box set consists of live performances, unreleased songs, alternative takes, demos, B-sides, and re-mastered album tracks, all

in chronological order from 1963 up through 1972. The sound quality is breathtaking; one can tell Neil really put a lot of thought and care into this release. If you're a Neil Young fan, you need this box set.

Leonard Cohen – *Live in London*
(SONY)
My guru, my spiritual guide, my main man. After a 15-year retirement from touring Leonard Cohen is back in the spotlight and this concert album is proof that, at the age of 74, the old guy still hasn't lost his touch. The set list consists of song from Cohen's 40-year-career ranging from his most well known compositions to lost album tracks. Cohen has a top notch band supporting him for this performance and they bring a fresh and soulful vibe to the song arrangements. Cohen himself sounds reinvigorated, feeding off the enraptured crowd; he sings his lyrics with a fiery passion. Leonard Cohen is a saint, get this album and be blessed by him.

Bob Dylan – *Together Through Life* (COLUMBIA)
Dylan's latest studio album is a laid back, lazy day record. The kind of record you listen to while you're cruising around in the car with the windows down, or relaxing the day away on your front porch. For some reason I picture a little border town in the Southwest. It's a dry sunny day, but there's a cool breeze blowing. I'm sitting under an awning outside of a bodega. Music from the jukebox inside (*Together Through Life*, obviously) comes floating out the open door, and my eyes are focused on the distant horizon.

PJ Harvey and John Parish – *A Woman A Man Walked By*
(ISLAND RECORDS)
PJ kills me every time and I knew I was done for just 30 seconds into the first song when she sings, "I think I saw you in the shadows/Move in closer beneath your windows/Who would suspect me of this rapture? Who but my black hearted love."This is a dark and hypnotic album; listen to it when you're in the shadows.

Yeah Yeah Yeahs – *It's Blitz*
(INTERSCOPE)
The new Yeah Yeah Yeahs is amazing, obviously. I believe in Karen O and I believe in summer love! "Do you? Do you? Do YOU?"

My Dinner With Andre – Directed by Louis Malle
This is one of my favorite films and it's finally available on DVD through Criterion Collection. The movie is just two guys talking over dinner, but it's the topic(s) of their conversation that makes it so moving and profound. And always remember, "You're ok, hang in there!"

Happy-Go-Lucky – Directed by Mike Leigh
Mike Leigh is such an intense filmmaker. It doesn't matter what the subject matter is or what period it's set in, his films will affect you on a guttural level and make you react. His latest film, *Happy-Go-Lucky*, captures life through the eyes of a loving, caring, hopeful woman. Her life isn't always perfect, and some disturbing things happen along the way, but she always maintains her unique perspective on life throughout. I found this film very inspiring.

Milk – Directed by Gus Van Sant
Masterful filmmaking from Gus Van Sant and moving performances by Sean Penn and the rest of the cast. This movie has an important message that everyone should hear. This was the best film of last year, you need to see it.

Wendy and Lucy – Directed by Kelly Reichardt
They don't make many movies like this anymore. It's about a girl on the road, searching for something and in the process loses her car, her money, and then her dog. A simple story told in a meditative and poetic fashion. I highly recommend it.

Billy the Kid – Directed by Jennifer Venditti
"These years of *loneliness* have been murder." Everyone has felt this way at one time or another but Billy Price is the only one who could say it and mean it with complete sincerity and honesty. *Billy the Kid* is a documentary about a very special 15-year-old boy who's a lot like me and you. He wants to be a rock star, he doesn't care what other people think, and he believes in true love. The only difference between Billy and us is that he isn't paralyzed by fear of humiliation and insecurities when it comes to showing the real person that's inside. This film is inspiring and heartbreaking, everyone should see it.

EvelynMarie

Moments/Ray Goodman & Brown LOVER FOREVER!
Harry Ray, Al Goodman & Billy Brown

The Moments/Ray Goodman & Brown – *The Best of . . . Love On A Two-Way Street*
(RHINO/STANG/ALL PLATIUM)
To know me is to know how I feel about the Moments a.k.a Ray Goodman & Brown. I play them every day. I see them every day, I feel them every day. They are Harry Ray (R.I.P.), Al Goodman & Billy Brown with honorable mention of two new members, Kevin Owens & Larry "Ice" Winfree. To me their entire body of work is EXCELLENT! This is how I feel: Harry Ray sounds like your first love, your current love, your future love. Al Goodman brings in that bass — it is all muscle, all man, you feel fully protected. Billy Brown well . . . when God created song, Billy was the first to get his. Put them all together and you have Sexy, Lovelaced, Powerful voices that give life. That's how I feel!

Picks from: *The Best of the Moments: Love On A Two-Way Street:*

"Just Because He Wants to Make Love (Doesn't Mean He Loves You)"
Harry Ray lead: I was at a loss for words just trying to tell you how much this song means to me & how much I am in love with Harry Ray. All I can say is if I was left in the world with only one record to play this would be it. It's the greatest lyrics & music ever created.

"Sexy Mama"
Harry Ray lead: Wow! This record goes beyond sexy. Harry says, "This afternoon I know you liked me, by tonight you're gonna love me." He had me at his parents' conception! It is eight minutes long & good. My only wish was to have been in the studio at this recording. Be careful you might get pregnant just listening! Always practice safe listening!!

"Another Day" & "Rocky Raccoon"
Al Goodman lead: "Another Day" makes me smile wide & big, the bass of Al's voice singing how he just needs "Another Day" with the woman he met at 8:00 Saturday night, but she just left an hour ago Sunday morning! He sounds so happy, so cool, so very sexy — wherever she had to be she should have cancelled! Al's unique vocals are strong, bold & manly. No one else sounds like Al Goodman.

"Rocky Raccoon." OK, take a song written by the famous Beatles and have Al TURN IT OUT! This remake is more fun, more country, more rock & roll and more gangster smooth! Al Goodman, the voice of a CHAMP!!

"I Do" & "Lovely Way She Loves"
Billy Brown lead: Now that you know the definition of song is Billy Brown, well, these two songs are sung so strong, so sexy, so very powerful. He means what he says, I believed him, as snow is white, as the sky is bright and Billy Brown makes every song OUT OF SIGHT! Billy has a way of making you cry tears of joy at every note, it is so effortless. I think he can sing and drink a glass of water at the same time! Imagine the most beautiful thing, person or place for you...that is the vocals of Billy Brown, simply beautiful all the time, no matter what the lyrics or music. Billy Brown's voice is heaven's song!

Well now you know me better and to know me is to know the greatest SOUL, R&B GROUP EVER! THE MOMENTS aka RAY GOODMAN & BROWN! I JUST LOVE THEM SO MUCH!!

Tip:
Nothing but old school all the time!
Put the needle on the record and feel the music!

ILENE

Boogaloo Pow Wow – *Dancefloor Rendez-Vous in Young Nuyorica* (HONEST JON'S)

Welcome to the Party Sister Funk, Latin Soul, Egyptian Jazz & More – Various Artists (JAZZMAN)

Prefuse 73 – *Everything She Touched Turned Ampexian* (WARP)

Black Rio 2 – *Original Samba Soul 1971-1986* (STRUT)

Moby – *Wait for Me* (MUTE)

Panama! 2 - Latin Sounds, Cumbia Tropical and Calypso Funk on the Isthmus 1967-77 – Various Artists (SOUNDWAY)

Other Lives – *Other Lives* (ATO)

Thenewno2 – *You Are Here* (VAGRANT)

Tosca – *No Hassle* (K7)

The Dead Weather – *Horehound* (REPRISE)

Arthur Russell – *The Sleeping Bag Sessions* (SLEEPING BAG)

JACQUELINE LOPEZ

T-shirts, posters, registers, Spanish, back-rubs and smiles.

Love Is Love – Various artists
(MISSISSIPPI RECORDS)
Absolutely beautiful African music. R&B, highlife, and dry guitar recorded mostly between 1955 and 1972.

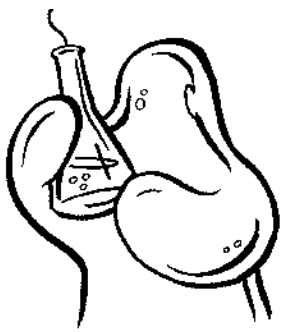
Frank Fairfield – "I've Always Been a Rambler"/"Darling Corey" (7") (TOMPKINS SQUARE)
This is a very exciting new artist. Look for his full -length debut due out this Fall.

Take Me To The Water – Various Artists (DUST-TO-DIGITAL)
"Immersion Baptism in Vintage Music and Photography 1890-1950" It's a book with old photos, essays and a CD. Please enjoy.

Polk Miller and His Old South Quartette (TOMPKINS SQUARE)
This is essential early American Music. It has brought me so much joy this last year. Apparently Mark Twain was a big fan of his as well.

Awake, My Soul: The Story of the Sacred Harp – Directed by Matt and Erica Hinton
This is a documentary about Sacred Harp singing, a haunting form of a capella, shape-note singing with deep roots in the American south. It's full of beautiful people and their stories.

Tip:
Go look up folkstreams.net.
It's loaded with documentary films on American traditional culture.



GOOD OL' FASHION DEVIL MUSIC

"howdy"

The Horrors (UK) – _Primary Colours_ (LOOG)
Loveless & Unknown Pleasures collide and give us *Primary Colours*. The Horrors' sophomore LP is, in my opinion, the #1 contender for "Album of the Year." Quite simply an album full of darkness & noise . . . So turn the lights low and lay back, feel it.

RIYL: my bloody valentine, joy division, slowdive, boo radleys, curve, echo & the bunnymen, the cure, oh fatal shock, 8-bit revival etc etc

Tips:
simply discover Joy Division.

besides the Great Amoeba also check out Eddie Brandt's Saturday Matinee in N. Hollywood and Dark Realm Records in Downey, both are top-notch places.

JAMIE S.

Lately I find myself identifying most with Huell Howser, host of the travel show California's Gold *and* Deadwood's *Al Swearengen.*

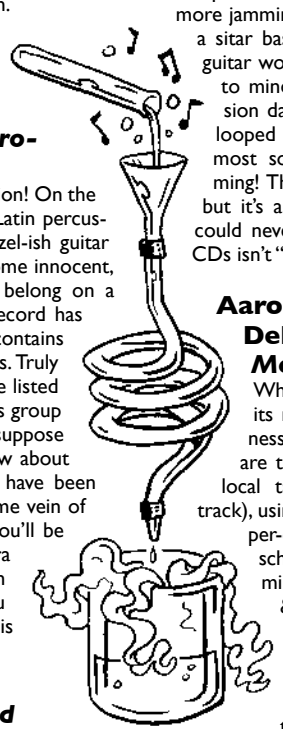
Conjure – _Music For the Texts of Ishmael Reed_ (PANGAEA)
This album puts selections of author Ishmael Reed to music. Sometimes the words are sung, sometimes spoken. The author himself recites the poem "Judas." Now, I don't normally go for poetry, but the lyrics on this CD are so descriptive and full of life that I connect to them immediately. Mythical! Mr. Reed certainly has a gift for communication. And imagination. And storytelling. Then there's the collection of musicians on this album: Carla Bley, Taj Mahal, David Murray, Allen Toussaint, Steve Swallow, and Arto Lindsay, just to name some of them. This assortment of strong talent adds the perfect accompaniment to the words. Songs range from bluesy to jazzy, with the music adapting to the subject matter. At times, since the songs were created for the literature, this album has a musical play feel. But not Broadway. These songs have a looser, down-home sound that reminds me of Eugene McDaniels' *Headless Heroes of the Apocalypse*. Lester Bowie's super-funky "Fool-ology" is a standout, but each song is a treat. A unique & fantastic work!

Years – _Years_ (ARTS & CRAFTS)
I'm very fond of this CD, so I'm a little worried for it too, that it will have the "what is it?" stigma attached. Songs are all instrumental, except one, and the group is made up of two gentlemen, at least one of whom is an amazing fingerstyle guitarist. The main instruments, I notice, are solo acoustic guitar and horns. There are also strings, moody tom-tom heavy drumming, and some looped guitar parts. The album as a whole has a soundtrack-y feel to it. One song sounds SO much like John Fahey, all folksy but scholarly, another is solo guitar in the busy & forceful Flamenco style, the kind that makes some people nervous, and another song reaches the frantic orchestral energy of Godspeed You Black Emperor. My favorite on the album is called "The Major Lift." It has a lovely climbing guitar part, symphonic strings, a live drummer playing a Hip-Hop beat, and horns that sound like they were taken from a made-for-TV movie theme. It's like a collaboration of Godspeed Y.B.E., John Fahey, and Labradford with a Fourtet remix thrown in. Some parts are intense and exhilarating, others relaxing. Makes me feel joyful. Recommended for those especially fond of thunderstorms, the sound of song birds, or who have Venus in an air sign.

Lafayette Afro-Rock Band – _Darkest Light/ The Best of Lafayette Afro-Rock Band_ (STRUT)
Love, love, love this re-issue/compilation! On the funky side of jazz-funk. Horns, Afro-Latin percussion, electric piano, organ, Eddie Hazel-ish guitar work, funky drums, flute and even some innocent, sunny vocal harmonies that would belong on a Lowrider Oldies compilation. This record has it all and as the cover sticker says, contains so many songs used later as samples. Truly amazing songwriting! Song credits are listed with various band names because this group went through several incarnations. I suppose the real Hip-Hop heads already know about this one, but if you're like me and have been hoping to find more music in the same vein of The L.A. Carnival or Stark Reality, you'll be in heaven with this album. Gets extra points for the photo of the band on the cover looking like cool dudes you want to hang out with. Warning — this album may induce '70s nostalgia.

The Field – _Yesterday and Today_ (KOMPAKT)
Building off of a meditative one-note synth hum and sparse, airy programmed drums, Swedish producer Axel Willner brings songs to an angelic crescendo by adding faster drums and synth lines, then adding an unexpected element like steel drums, a drumkit, or slide or bass guitar into the song. Very atmospheric and light, using bells and choral vocals, but not exactly dreamy, it's got those energizing sped-up heartbeat drums. Fluttery. Sparkling. Otherworldly. Gently euphoric, not unlike drinking Kombucha. This music is good for you. Mr. Willner has really come up with a fresh sound. I actually have purposefully been not listening to this so much because I think it's so good, I don't want to "ruin" it by overplaying it. Techno that will help your plants grow!

Oneida – _Rated O_ (JAGJAGUWAR/BRAH)
Triple CD release by this CRIMINALLY under-appreciated rock group. Another outfit who I'm afraid make songs which sound so different from one another that their own expansive tastes may be hampering a bigger acceptance among potential fans. This record opens with a totally unexpected noise-ragga-dub track that even had me wondering, "What are these dudes up to?" Overall, this record is an acid rock jam record with some noise and techno influences. There are none of the dreamy psych-vocal harmonies of their most recent previous works. Again, less song structure, more jamming, almost all instrumental. There is a sitar based song on the third disc. Great guitar work that manages to sometimes call to mind Bernard Sumner in his Joy Division days, sometimes Jimi Hendrix. Some looped parts. Synthesizers. Some of the most solid and unstoppable rock drumming! These guys do whatever they want, but it's always so well thought out that it could never sound indulgent. And no, three CDs isn't "too much."



Aaron LaCrate & Debonair Samir – _B-More Club Crack_ (KOCH)
What is it about Baltimore that makes its residents the champions of trashiness? Aaron LaCrate & Debonair Samir are the production team working with local talent (except for the Mr. Vegas track), using sparse but clever — I mean super-catchy — arrangements via old-old school '80s hip-hop drum programming & percussive synth blasts, slow & menacing Dirty South male backing chorus lines, manic-fast '90s rave synth parts, lots of handclaps and a dash of dancehall and Miami bass — basically whatever it takes to get you up off your feet. Rappers Verb and D.O.G. seem to owe some of their flow to Jay-Z, but it's the ladies, Mz. Streamz and Eliza Doolittle, who make this CD come alive. Eliza Doolittle's backing chorus on the opening track is so tough and trippy sounding in combination with the stripped-down bhangra beat.

Mz. Streamz is slow and casual on the intentionally auto-tune heavy song, "Everybody On It." She laughs between verses, says she is "ready to go back in" then gives my favorite line, "clear out like Lipitor." She appears later on the rave-inspired "Tear It Up" with some hyper-fast rhyming. The subject: dancing, partying, looking good. A nice balance to B-Rich's "Trigger Play" and Tru Bill's "Bodymore" . . . you know, Bodymore, Murderland. Now I know that, ultimately, it is the producers who put the song together and make the vocalist sound good, so I'm thankful to Mr. LaCrate and Mr. Samir for adding some much needed female energy into Hip-Hop and providing a welcoming environment for these two women. In the space of their songs, they come across as real, multi-dimensional people instead of just sex objects. A huge shift for Hip-Hop coming from this seemingly simple party and swagger album!

JENN

jenn pratt...

Ladyhawke – *Ladyhawke* (ISLAND)
a kiwi named pip, catchy dance beats, a van halen-esque synthesizer, haunting vocals, and it's totally addictive.

Thee Oh Sees – *Help*
(IN THE RED RECORDS)
the san fransisco based band's latest release is almost garage-y, with psychedelic harmonies and fuzzy guitars. it's a great record to get up and shake your ass to.

The Obits – *I Blame You* (SUB POP)
out of the ashes of the now defunct hot snakes and a few other bands comes the obits. the obits combine garage and indie for a sound that is raw and sophisticated. can't help but tap your toes to this one.

Lily Allen – *It's Not Me, It's You.*
(CAPITOL)
i adore smart ass english girls. this album is a little bit darker, and not quite as poppy as her debut album. lily gave an interview saying she wanted some slower songs so she wouldn't have to kill herself performing and running around. how can i not respect that?

***Milk* – Directed by Gus Van Sant**
sean penn's protrayal of harvey milk is truly amazing. he had his accent and mannerisms down pat. it was crazy to watch this film in the theater and walk outside and realize the same ignorance is alive and well. love will prevail and we will have equality for all! prop H8, you're going down!

JON

Lee Fields & the Expressions – *My World* (TRUTH & SOUL)

One Last Wish – *One Last Wish*
(DISCHORD)

Pseudo Slang – *We'll Keep Looking* (FAT BEATS)

Tanya Morgan – *Brooklynati*
(INTERDEPENDENT MEDIA)

Homeboy Sandman – *Actual Factual Pterodactyl*

LAUREN

PJ Harvey & John Parish – *A Man A Woman Walked By*
(ISLAND)

Horrors – *Primary Colours* (XL)

Kid Congo & the Pink Monkey Birds – *Dracula Boots*

Nick Cave & the Bad Seeds – *Your Funeral My Trial*
(MUTE/ELEKTRA)

Nick Cave & the Bad Seeds – *Kicking Against the Pricks*
(MUTE/ELEKTRA)

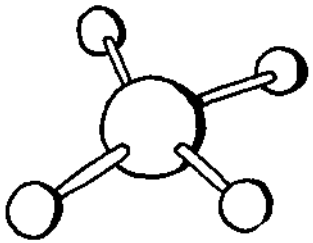
The Vaselines – *The Way of the Vaselines: A Complete History*
(SUB POP)

Telepathe – *Dance Mother* (V2)

Pet Shop Boys – *Yes* (ASTRALWERKS)

***The 400 Blows* – Directed by François Truffaut**

Tip:
an amazing local band to check out: Dirt Dress



LEN

***Monks: Transatlantic Feedback* – Directed by Dietmar Post**
Great new documentary of the legendary '60s garage band. Comprised of ex-GI's living in Germany, and making some mind-blowing music. Lots of rare, live German television footage, and great interviews.

Hawkwind – *Quark, Strangeness & Charm (Deluxe Edition)*
(CHERRY RED)
Long awaited, fantastic two-disc, deluxe edition of Hawkwind's classic 1977 opus. Heavily influenced by the punk/new wave scene happening in the UK at that time, Hawkwind delivered their answer to that, with a blend of classic space rock, mixed with quirky, Devo-esque vocals by Robert Calvert, and bubbling, futuristic synths. Check out the live version of "Robot" on disc two!

Peter Thomas Sound Orchestra – *Chariots Of The Gods?*
(JAZZ-CLUB/VERVE)
Nice deluxe reissue of the 1970 soundtrack to the documentary of the same name. This version boasts ten bonus tracks, and is digitally remastered. Highly recommended!

Prince Buster – *Sings His Hit Song "Ten Commandments"*
(REEL MUSIC/SONY)
Originally released on RCA Records in 1967, this fine reissue cements Prince Buster's status as the father of Ska & Rock Steady! Nice remastering, rare photos, and liner notes by Roger Steffens. A must have!

***24: Season 7* (TV)**
Season 7 of the hit Espionage/Conspiracy/Terrorism series starring Kiefer Sutherland, was a welcome return to earlier seasons. This season had plenty of twists & turns, surprises, and James Bond-esque action! If that wasn't enough, check out my "Cameos" in episodes 22 & 23!!

LILY

***La Grande Bouffe* – Directed by Marco Ferreri**
If you enjoy the finer things in life such as gourmet food, decadence and orgies, then I may have a good movie recommendation for you. *La Grande Bouffe,* originally released in 1973, is a true feast of a film featuring the fine acting of Michel Piccoli and Marcello Mastroianni. Shockingly black in its humor, it tells the scandalous tale of four friends who hide away in a French Country villa to fulfill their suicide pact by gorging themselves to death on fantastic meals, cheap sex, and champagne. Not such a bad way to go if you ask me. This film is both sordid and intellectual, crossing the boundaries between art and trash, creating a fine film that is provocative and hilarious.

Tip:
Check out Wig Out @ Bordello for eccentric theme parties featuring witty, decadent performance art, Killing Spree @ Medusa Lounge for the best death rock dance party in town, and Sex Dwarf @ Beauty Bar on Fridays with DJ Apollo Staar. I highly recommend local glam rock band FANCY SPACE PEOPLE for a fantastic live show featuring songstress Nora Keyes and Don Bolles of Germs' fame. For movies, the New Beverly Cinema still hosts a fine variety of classic and sleaze-fest double features nightly with the best popcorn in town! Check it out!

LORI WILLIAMS

No-No-NoLorious… is probably dancing.

La Roux – *In For The Kill (Skream's Let's Get Ravey Remix)*
(INTERSCOPE)
DANCE FLOOR KILLA! Massive! This track is a full-body chill machine. Skream's remix is definitely the best version of this song I've heard, he allows La Roux's voice to soar, un-adorned, without cheesy effects, then setting off that incredible rafter-shaking vocal with massive bassline drops. It's "The Beauty and the Beast."

DJ/Rupture – *Uproot* (AGRICULTURE)
Talk about coming out of left field …DJ/Rupture also combines the boom and the bang with delicate beauty. Mixing dubstep with classical? And ambient? A Ghaslain Poirier track featuring Nigerian MC Jhonel that sounds remarkably like Baile Funk? And he even throws in …a few seconds of SILENCE? What??? This mix shows no fear. Our selector is not hung up on genres, he's hooked on emotion. He builds a mood, and it is this emotional current that carries through the entire disc. Trust me, it friggin' works. Matt Shadetek's I Gave You All My Dub Remix of "I Gave You All My Love" by Iron

Shirt is freakin' ridiculous. A massive speaker-blower that he transitions seamlessly into a beautiful classical piece. Believe it!

Animal Collective – *Merriwether Post Pavilion* (DOMINO)

What a gorgeous record. I haven't been able to stop playing it since it came out. Beautiful Beach Boys-style harmonies, and how do they create all that rhythm without any drums? This is the perfect album for summer. It sounds like sunshine and sweet love.

Kings Of Leon – *Only By The Night* (RCA)

The sun's gone down, you've had a few brews, still covered in sand . . . when you get pulled into the back of the wood-paneled station wagon, hopefully this album is playing . . . Sooo good. Caleb Followill's voice drips emotion. Makes me want to sing every song over & over again at the top of my lungs.

Fever Ray – *Fever Ray* (MUTE)

Your beach romance went south, your one-time crush is obsessing over you, sitting up at 3:33am staring at your Facebook pictures. They're listening to Fever Ray. Beautiful creeped-out electro with what-the-f? lyrics & vocals from Karin Dreijer of The Knife.

Foals – *Antidotes*

The drums. the drums. the drums. Amazing rhythms and dancing guitars have made this my favorite indie dance rock album, the inspiration for much freak-out jump around the living room dancing madness.

Tips: Get in the vortex.

LUCAS

I host a radio show titled Bright Moments (www.kspc.org) and gaze at the jazz wall items a bit much.

Bobby Bradford Extet – *Midnight Pacific Airwaves*

(ENTROPHY STEREO)

Bobby Bradford, cornet; James Newton, flute; Richard Rehwald, bass; John Goldsmith, drums.

Four of five cuts on this disc were recorded live on Los Angeles radio back in April of '77. The compositions are all Bradford's, save for Monk's, "Blue Monk." I must say that Newton was burning bright in '77! The bonus track is a fantastic duet recorded in 2003 between Bradford and Vinny Golia who is heard on clarinet. Bobby Bradford plays every first Friday at Cafe 322 in Sierra Madre. Give the LA DJ set a rest and support live musicians.

Phil Ranelin – *Livin' A New Day*

(WIDE HIVE)

Phil Ranelin, trombone, vocals; Donald Bailey, drums; Roger Glenn, vibes; Josh Jones, drums; Calvin Keys, guitar; Carl Lockett, guitar; Dave Matthews, piano, organ; Matt Montgomery, bass.

We almost lost this cat in 2005 to a near-fatal car crash. There's more work to be done and Ranelin's sounding nice on this one. This was recorded in San Francisco with a group of lesser known but talented musicians and the interplay is nothing short of magical. Phil gets some help from two master musicians, label-mate guitarist Calvin Keys and well seasoned drummer Donald Bailey. Ranelin penned some outstanding compositions on this disc, and I couldn't believe the depths this music took me. Phil Ranelin is very active lately with his own group and the musician collectives Build An Ark and The Gathering. Show these guys some love.

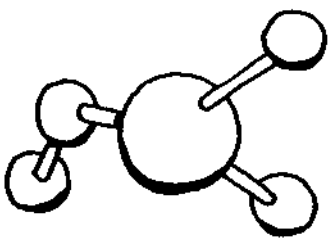
Roland P. Young – *Isophonic Boogie Woogie* (EM RECORDS)

Roland P. Young was 1/3 of the Bay Area trio Infinite Sound in the mid-'70s. I have to thank Quincy for letting that record fall into my hands. We record people know how to share sometimes. So, in 1980 Mr. Young decided to record this underground electro-acoustic voyage completely alone. You will hear voice, kalimba, soprano saxophone, clarinet, electro clarinet, bells, chimes, and drones. The beginning cut, "Crystal Motions," is worth the price of the LP alone.

Miles Davis – *Kind Of Blue* (50th Anniversary Edition)

(COLUMBIA)

Sometimes the classics are worn like a pair of shoes you couldn't bear to slip your feet in again. Example, Coltrane's *A Love Supreme*. Don't get me wrong, I love the record but people won't let it rest. What about *Crescent*!? "Wise One"!? *Kind Of Blue* is a classic that I haven't felt tired of one bit. For a beginning listener there are four paths laid before you: Miles, Cannonball, Coltrane or Evans. With ears of green I strode the trails of the first three and only in the last year or so have been losing my mind in the ineffable world of Bill Evans. This record I stand behind as the beginning



to my understanding and ceaseless mania of what Rahsaan called, "black classical music." So *Kind Of Blue*, I salute you and I wish you the listener happy trails.

Khan Jamal Creative Arts Ensemble – *Drum Dance To The Motherland* (EM RECORDS)

Khan Jamal, vibes, marimba, clarinet; Alex Ellison, drums, percussion; Dwight James, Fender bass, double bass; Monnette Sudler, guitar, percussion.

You should cop this one if you come across it. Jamal and Co. recorded this live in Philadelphia circa '72, draped in Afro-centrism and righteousness. Imagine a thicker echo-laden Sun Ra or a pissed off Mwandishi. This is perfect for you hipsters endlessly diggin' for Ra sides. Go scare the Topanga Canyon heads at the next love in with this platter.

Tip:
RISE w/ Mark Maxwell on KPFK, support Dwight Trible, The Gathering, and shop Rick Ballard's GROOVEYARD in Oakland.

J. MARK BEAVER

Just not the type to go for jasmine cologne

Béla Fleck – *Throw Down Your Heart* (ROUNDER)

If you had bet me even six months ago that a Bela Fleck album would be on my list I would have laughed in your face. The soundtrack to the film about his journey through the African birthplaces of the banjo, *Throw Down Your Heart* is an astoundingly beautiful, joyous and heartbreaking document. It's all incredible, but the pure joy of "Jesus Is The Only Answer," and the deep, deep melancholy of Oumou Sangare's vocal accompaniment on "Djorolen" make it a necessary listen all on their own.

Azar Lawrence – *Prayer For My Ancestors* (FURTHERMORE)

If you want to locate the epicenter of what's really happening in living jazz at the moment, look no further than South Central Los Angeles where you will find Azar Lawrence and his luminous cohorts Henry Franklin, Nate Morgan and Alphonse Mouzon. Using the mantric catalogs of Pharaoh Sanders and Horace Tapscott as springboards, this quartet coaxes it all into the present now. There is a pairing of African kora and soprano sax that stands awkwardly amongst the rest of the tracks, but what a great session!

Dinosaur Jr. – *Farm*

(JAGJAGUWAR)

After a few days of repeated listening I went up to my coworkers and exclaimed that *Farm* was the best Dinosaur Jr. album yet! Those are fightin' words to people steeped in their love for *You're Livin' All Over Me*. I thought I must be going crazy... How could it be better than that? The boys are back in town and they obviously love, love, love playing their instruments.

Horse Feathers – *House With No Home*

(KILL ROCK STARS)

Not too far afield from their Canadian doppelgängers, Great Lake Swimmers, Portand's Horse Feathers make an essentially melancholy and sparse country-folk that purrs along with fiddle, acoustic guitar and banjo. Beautiful songwriting that will appeal to those infatuated with Bon Iver, Early Day Miners, Bonnie "Prince" Billy, Espers or others of the same cloth.

Kurt Vile – *God Is Saying This To You* (MEXICAN SUMMER)

Folkie singer songs that could fit as easily in the steamy southern summer of 1972 as they do now. Lo-fi and trippin' with reverb and echo and then some tracks just pulse along, no title, no vocals, perfectly content with electronic hiss and the sound of water.

Marissa Nadler – *Little Hells*

(KEMADO)

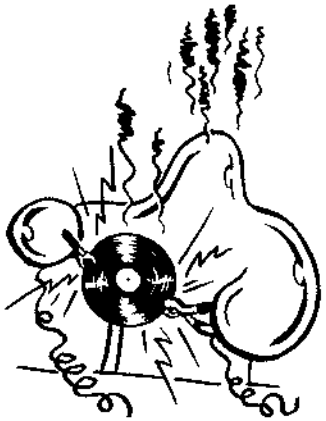
Chris H. said this was what Beach House was supposed to sound like. Miss Nadler has a high, fragile voice that might scare off those frustrated by the likes of Joanna Newsom or Vashti Bunyan, but the music is so well played, so measured, so reservedly psychedelic that it behooves to just let her do what she will.

Telefon Tel Aviv – *Immolate Yourself*

(BPITCH CONTROL)

TTA spent a couple of their last ventures treading dangerously close to pop-dance material. I feel redeemed by this much more noisy, staticy release. I think the micro-beats and the washes of hiss and static are what they do best. The tragedy of Charles Cooper's death aside, it's worth a listen just because it's so good.

Tip:
Go eat at Good Girl Dinette in Highland Park! You will cry, "What the Pho?!"



MARYANN

Great Northern – *Remind Me Where The Light Is*
(EENIE MEENIE RECORDS)

Klaus Voormann – *A Sideman's Journey* (UNIVERSAL UK/ZOOM)
this cd is full of special guests. paul mccartney, ringo starr, yusuf (cat stevens), dr. john, members of manfred mann, bonnie bramlett, jim keltner, van dyke parks, albert lee, joe walsh, and several others help klaus celebrate his 70th birthday.

Empire Of The Sun – *Walking On A Dream* (ASTRALWERKS)

CageThe Elephant – *CageThe Elephant* (JIVE)

Nickel Eye – *The Time Of The Assassins* (RYKODISC)
this is the solo project of the strokes' bassist nikolai fraiture.

***Dear Zachary* – Directed by Kurt Kuenne**

Dan Auerbach – *Keep It Hid* (NONESUCH)

***Scott Walker: 30 Century Man* – Directed by Stephen Kijak**

Tip:
myspace.com/consumingthearts - help keep the arts in schools. please.

MATTHEW

Originally from Concord, California. Later in life I'm going to get into Journalism, but for now I'm playing lots of music.

Get Down Low! – *The Soul Of New Orleans '65-'67* (SUNDAZED)
Funky bass, thumping drums, nasty singing, killer songs, and dirty recordings.

Fats Domino – *Fats Domino Sings Million Record Hits* (IMPERIAL)
Most of Fats Domino's original LPs for Imperial are not in print on CD. This one, like many others, contains songs not found on most hits collections. I say any Fats is good Fats.

The Rolling Stones – *Between The Buttons* (UK) (ABKCO)
I'm not the biggest Rolling Stones fan. *Between The Buttons* is my favorite album of theirs. Lyrics leaning in a not so nice way toward ladies, everyone at their most inventive instrumentally, and the last album produced by Andrew Oldham.

The Ventures – *"Surfing"* (DOLTON)
The Ventures are often incorrectly labeled a surf band. But when they wanted to, The Ventures could deliver one fine surf album. Sinister sounds. Listen to those liquid guitar tones.

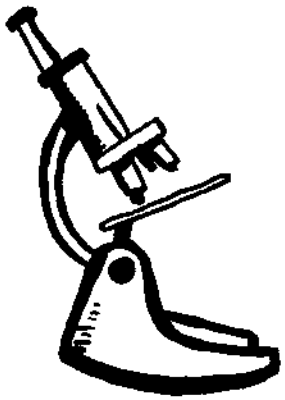
Slim Harpo – *Rainin' In My Heart* (EXCELLO)
Put on your sunglasses and listen to this.

Tip:
Listen to some vinyl and let the ghosts out.

MELISSA R.

Five things you will know me by: Loves Morrissey, obsessed with '80s music/ movies (and I want to live in the '80s seriously), my girls are the Golden Girls, *cats are my heroes, and how big my hair can get without the "bump it."*

Pet Shop Boys – *Yes* (ASTRALWERKS)
Neil and Chris definitely deliver on this album. It is very reminiscent of *Very*. They sample "Tchaikovsky" in the second track, "All Over the World," and somehow pull it off and maintain that electronic token PSB sound. I enjoyed this album all the way through and especially liked "Did You



See Me Coming?" (track four) and "More Than a Dream" (track six). Four stars to PSB!!

Thieves Like Us – *Play Music* (SHELFLIFE)
This album is for fans of electronic pop such as Glass Candy, Chromatics, and New Order; which they did base their name on. I feel it is like a New Order album with soft vocals similar to that of Erlend Øye. An album that didn't entirely take off due to its later release in the States, but it is one that needs to be discovered over here sooner rather than later. It's definitely an album you can drink wine and dance in your apartment to!!

***Cat Dancers* – Directed by Harris Fishman**
This documentary blows you away!! I immediately thought, "OK, this documentary is just about two quirky people that find each other and love to dance and invent the art of dancing with cats". . . and then it hits you extremely hard in the end. The catapult (no pun intended) really gets you at the end with tragedy after tragedy. I give so much credit to Ron Holiday for what he has endured. A must see that will leave you in awe and tears!

***The Wrestler* – Directed by Darren Aronofsky**
I really had my doubts going into this . . . I just didn't think that Mickey Rourke could deliver. But you really feel for his character and sympathize with that whole "washed-up-has-been" feeling that every rock star, celebrity, or anyone that encounters popularity for a short amount of time endures. It is heavy in dialogue and really channels into his embodiment of the entertainment world as a wrestler. Not just on the surface, but within the physical and mental struggles of fallling into that role. This film won me over and is a must see for those that doubt it!

MICHAEL ROSAS

Music blogger (www.michaeldrosas.blogspot.com), aspiring music-journalist, and . . . well, still the "quiet" kid in used rock.

Jason Lytle – *Yours Truly, the Commuter* (ANTI)
Three years ago, after 14 years of being a band, the members of Grandaddy called it quits. Fortunately, with Jason Lytle's ethereally beautiful "solo" album, *Yours Truly, the Commuter*, it's as if the band never really left. Now, granted, this is largely due to two reasons. For one, Jason Lytle — as far as I remember — was the principle singer and songwriter of Grandaddy during its existence. Second, because of the aforementioned, the record retains the signature Grandaddy sound fans knew and loved. A sound filled with dreamy lo-fi vocals, gauzy keyboards, orchestral strings, and earnest lyrics dealing in isolationism, the 9-5 routine, heartbreak, and regret. The title track, "Yours Truly, the Commuter" is evidence of said sound. It bounces along with its neo-psychedelic pop and lyrics directed at would-be detractors of Lytle post-Grandaddy ("Last thing I heard I was left for dead/ Well, I could give two shits about what they said/ I may be limping/But I'm coming home.") There is also "Birds Encouraged Him" and "Fürget It" which recall the somber detached ballads of the classic Grandaddy record *The Sophtware Slump*. Overall, *Yours Truly, the Commuter* is a beautiful neo-psychedelic pop album, and while it is not anything new or groundbreaking — music wise — per se, it is certainly testament to the talent of Jason Lytle, and the old adage, "if it isn't broken, don't fix it."

Passion Pit – *Manners* (FRENCHKISS)
It's safe to say that love is a form of inspiration for artists and musicians alike. Case in point: In 2007, Michael Angelakos, singer/keyboardist for Passion Pit, made a six song mix-tape for a then-girlfriend who "put up with him," as a Valentine's Day gift. Ultimately, these six songs would make the rounds at Emerson College, where Angelakos was attending, become very popular and eventually would be known as the *Chunk of Change* EP (released in '08 by the Frenchkiss label.) With '09's *Manners*, there are a few debuts for Passion Pit; for one, it's their debut full-length album. Secondly, it marks Passion Pit's debut as a full-fledged band, ultimately graduating from the one-man bedroom project of Angelakos. Yet, *Manners*' story doesn't end there. This album is good; in fact, it's really good. *Manners* is an amalgam of sounds that shouldn't work together, but ultimately do. It's Aneglakos' sugary falsetto over electronic indie-pop with synth-pop

hooks, horns, a little '80s soul & funk, and at times, a children's choir thrown in for good measure. There's "Sleepyhead" which, aside from being the only remaining track from the *Chunk of Change* EP, starts off with this crazy sampling of "Oro Mo Bhaidin" by Irish harpist Mary O' Hara, and leaves you in an electronic indie-pop synth induced elatedness. Likewise, "The Reeling" is an addictive synth-laden electronic indie-pop song that will make you want to dance. Believe me. I did, and I don't dance. Elsewhere, on "Eyes As Candles," Angelakos playfully sings about how fleeting love can be ("Why do I always need to need you when you're fleeting/ Where do you go when I'm around.") Sure, love sucks, and it hurts at times. But, when it doesn't, who says it can't be addictive and fun? However, one thing is for certain, *Manners* blends infectious pop melodies, pulsating beats, and head-bobbing grooves so seamlessly that it makes falling in and out of love the most enjoyable thing ever.

Conor Oberst & The Mystic Valley Band – *Outer South* (MERGE)

A few "Music We Like" books ago, I talked about Conor Oberst's [a.k.a. Bright Eyes] recent "solo"endeavor, *Conor Oberst*, and how much I thought it was a solid alt-country/Americana album. Well, a year after the fact, Conor Oberst returns with his backing band, The Mystic Valley Band, to release *Outer South*. Much like its predecessor, *Outer South* dabbles in the alt-country/Americana genre. While there are similarities, there are also some differences. As I mentioned, the sound is the same. The songs are swaggering, angst-ridden, alt-country-esque numbers dealing in regret, love, heartache, and, well, drinking. However, one major difference between *Outer South* and *Conor Oberst* is the fact that it's more like a loose collective of friends and musicians that enjoy playing together and not simply Conor Oberst and some backing musicians. Evidence of this is in the liner notes. Oberst, for *Outer South*, penned ten of the 16 songs, while a few members (Nik Freitas, Jason Boesel, and Taylor Hollingsworth) of the Mystic Valley Band penned the remaining six respectively. Furthermore, they don't simply pen the songs, but also step up to the spotlight to sing them as well. Songs like Nik Freitas' "Big Black Nothing" with its handclaps, and alt-country strut ("Big black nothing/Fooling anyone/Big black nothing/Put a halo around what you've done.") Or Jason Boesel's energetic "Eagle on a Pole" ("Don't you ever trust an eagle on a pole/I've seen pictures of my face from where I swear I did not go/ Look like laughing/Look like stealing/But I will never know.") Yet, it is Oberst, with songs like the barroom swagger of "Slowly (Oh So Slowly)" or the earnestness of "Cabbage Town" that ultimately, steals the show. Overall, this album — much like the last — demonstrates why Conor Oberst is such a talented and revered singer-songwriter, who still has much more introspective stories up his sleeves.

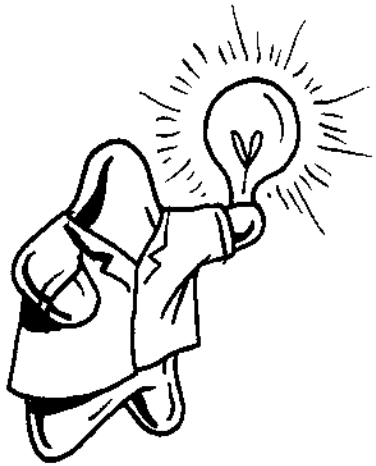
Mono – *Hymn to the Immortal Wind* (TEMPORARY RESIDENCE LTD.)

I first heard of the Japanese post-rock band Mono in '04 when they released their third album *Walking Cloud and Deep Red Sky, Flag Fluttered and the Sun Shined*. Even though, it was only eight songs, the album itself was massive. Needless to say, after that first listen I was a fan. It's been five years since *Walking Cloud and Deep Red Sky*, and Mono only seem to get better with each album. With their concept album, *Hymn to the Immortal Wind*, Mono further cement that idea. Guitarist, Taka Goto, wrote the songs to *Hymn*, based on the stories crafted by writer Heeya So, much like a film composer — scene by scene. Ultimately, giving the album an overall theme: memory, its transcendence, and movement in the universe. Recorded with Steve Albini at the helm of production, and the largest chamber orchestra [around 30] ever used by Mono. The instrumentation is massive, incorporating piano, flutes, organ, strings, tympani, and glockenspiel. It is grandiose, yet never borders on pretentious. In fact, it may be one of the best records Mono has written. *You Are There* being the other. For example, "Ashes In the Snow"" starts off with a glockenspiel and some guitar feedback, segued into some guitar, then at two minutes strings, guitars, bass, and drums combine to make this beautifully majestic wall of sound, ultimately hitting its peak eight minutes in, and crashing down gracefully. Much of *Hymn* is like this, and yet, it never gets boring or repetitive. To put it simply, *Hymn to the Immortal Wind* is a sonically epic album with a beautiful all-encompassing sound that leaves you stunned and elated that such beauty in the world exists. Besides, this album proves that actions speak louder than words, or better yet, music speaks louder than words.

Bat For Lashes – *Two Suns*

(ECHO LABEL LTD.)

In 2006, former nursery-school teacher Natasha Khan (a.k.a. Bat For Lashes) released the hauntingly beautiful fairytale filled *Fur and Gold*. With Two Suns, Khan expands on the fairytale. According to Khan, *Two Suns*' overall theme is about her



"desert-born spiritual self," and "Pearl, her blonde, destructive, self-absorbed femme fatale alter-ego." A theme Khan manages to pack into 11 songs quite well. On album opener "Glass" Khan sings about the dichotomy of good and evil ("To be made of glass/When two suns are shining/The battle becomes blinding/To be made of glass.") There's also the "Big Sleep" which features a stunning duet with enigmatic singer Scott Walker. Elsewhere, on lead single "Daniel" with its '80s-influenced electro, Khan sings of the perseverance of a Jersey-born Reseda transplant who ultimately, with the help of a maintenance man/karate guru, gains confidence in himself, and kicks the Cobra Kai's ass…Um, actually, I don't know if that's true, but it would be pretty great. (Besides, in the video, she hugs a CGI of said Reseda transplant.) However, that's beside the point. In all seriousness, what I do know is this: *Two Suns* is as equally beautiful, wistful, and eerie as *Fur and Gold*. One can only hope that Natasha Khan (a.k.a. Bat For Lashes) continues to conjure up such hauntingly beautiful worlds for us to visit, albeit through her music and daydreams, but still.

Patrick Wolf – *The Bachelor*

(NYLON)

Originally, Patrick Wolf wanted his coming of age release, *Battle*, to be a double album. Unfortunately, that didn't work out for him for whatever reasons. Ultimately, the album was split in half. *The Bachelor* is the first half of that proposed double album. (The other half, *The Conqueror,* will be released later next year.) Now as far as I remember, Patrick Wolf's music has always had a penchant for melodrama. At times his musical statements have been over the top and unconventional. Yet, this is what makes Patrick Wolf so damn endearing. At least to me it does. Besides, throw in the fact that he's a musical prodigy who started playing violin, and other instruments, at the age of 11 and you have no other choice but to check him out. *The Bachelor* is theatrical, wistful, and eccentric. Not to mention *The Bachelor* mixes traditional Celtic and English folk with techno-pop à la Depeche Mode with help from ex-Atari Teenage Riot man Alec Empire. With such disparate genres, one would think the album would be a joke. However, it works on all of those levels. Take "Hard Times" which incorporates guitars, violins, a pulsating beat, and lyrics calling for a revolution ("Through these hard times I work harder/Harder/For resolution/Show me some revolution.") Ultimately, expanding on said sound with "Vulture" which deals with the demons involved in the business ("Losing my head to Hollywood/My liver to London/My youth to Tokyo/ Still, on with the show.") When it's all said and done, *The Bachelor* is a magnificent edition to the already impressive catalog of a 26-year-old musical prodigy. And, if *The Conqueror* is as good as this was, then it's only going to get better.

Tip:

Check these labels out on the internet for quality independent releases:

Track Number Records *www.tracknumberrecords.com*

Great Minds! [Formerly, Number 3 records] *www.greatmindsrecordings.com*

Also, if you're looking for a place to listen to '80s music on a Thursday night head on over to Skinny's Lounge (4923 Lankershim Blvd.) in North Hollywood, and listen to DJ Vox play quality music for your nostalgia dancing needs. Skinny's Lounge: great atmosphere, friendly staff, no cover-charge, classic '80s movie always playing, old school Nintendo available for play, 21 & over, Ladies drink 2-for-1 before 11pm, and it's all from 10pm-2am.

MIGUELITO (SMEEEG)

El Grupo Nuevo De Omar Rodriguez-López – *Cryptomnesia*

(RODRIGUEZ-LOPEZ PRODUCTIONS)

One of my co-workers said it best when saying: "This is what the Volta should be doing!" referring to Omar Rodriguez-Lopez's new album *(Cryptomnesia)* compared to his main band, The Mars Volta. In this new group, three members of the Volta team up, drummer Zack Hill and synth bassist Jonathan Hischke from the experimental band Hella. The new additions give this band a rhythm section that simply cannot be touched and breathes a new and darker life into Omar's arrangements. ooooh Smeeg-a-leet

Dan Auerbach – *Keep It Hid*

(NONESUCH)

In this big, overstuffed genre known as "Rock" it is very rare that anybody actually produces quality Rock 'n' Roll. Dan Auerbach has done so. He has

taken the blues, added '60s garage mentality, and swung the hell out of it. Well done, sir.

Yusaf Islam – *Roadsinger*
The former Cat Stevens comes out swingin' with his best album in decades. A beautiful simi-return to his '70s writing style. Even his videos have the word "Cat" hidden in them. It's not "The Wind," but worth a listen.

***Little Richard: Live at the Toronto Peace Festival 1964* (DVD)**
The KING himself dropping all kinds of crazy rock knowledge on Canada. Needs to be in any rock enthusiast's collection.

.. BUTTERTOOTH

..

-nathan-wesley-lambert-

Henrik Schwarz / Âme / Dixon – *The Grandfather Paradox* (BBE)
50 years of minimalistic Music!

***Serie Noire # 2: Dark Pop and New Beat* – Various Artists**
(ESKIMO)
mix by the Glimmer Twins

Jean-Pierre Massiera – *Midnight Massiera: The B-Music of Jean-Pierre Massiera*
(FINDERS KEEPERS)
B-Music

Life On Earth! – *A Space Water Loop* (SUBLIMINAL SOUNDS)

***Electric Chair Saved My Life* – Various Artists** (PHANTOM SOUND)
mix by Unabombers

Extrawelt – *Schöne Neue* (COCOON)

Daniele Baldelli – *Cosmic Sound/ Baia Degli Angeli* (MEDIANE MULTIMEDIA)

Amorphous Androgynous – *A Monstrous Psychodelic Bubble*
(GROOVE)
F.S.O.L.

Prins Thomas – *Live at Robert Johnson* (LIVE ROBERT JOHNSON)

***Twisted Nerve* – Various Artists**
(TWISTED NERVE RECORDS)
10th Anniversary Mix by ANDY VOTEL

Gaslamp Killer – *All Killer* (B-MUSIC)
finders keepers 1-20 Mixed

The Sight Below – *Glider*
(GHOSTLY INT'L)

Nite Jewel – *Nite Jewel* (HUMAN EAR)
italians do it better

Pinch – *Underwater Dancehall*
(TECHTONIC)
instrumental

Distance – *Repercussions/ Chestplate* (PLANET MU)

OYUN HAVASI! VOL. # 1
selections by DJ Mahssa

FindersKeepers.Com/B-Music

Hatchback – *Milky Disco*
(LA RECORDINGS)
vol. 1 vol. 2

Now Forever – *I Know I'm Supposed To Want*

El Michels Affair – *Enter the 37th Chamber* (FATBEATS)

Anagram Jam – *Anagram Jam*
TANDY LOVE & MAD SMOOTH

Tiger Sushi Presents – *More G.D.M.*

A Shot In the Dark
tennessee jive 1945-55

***B-Music: Drive in, Turn on, Freak Out* – Various Artists**
b-music

Soul Jazz Records – *Singles 2008-2009*

John Hill – *Six Moons of Jupiter*
(FINDERS KEEPERS)

Nymphomania
VOL #1 VOL #2 VOL #3

Looney Tunes Vol. #7
coming soon

***Sweet Movie* – Directed by Dušan Makavejev**
Pushing his themes of sexual liberation to their boiling point, Yugoslavian art-house provocateur Dušan Makavejev followed his international sensation *WR: Mysteries of the Organism* with this full-throated shriek in the face of bourgeois complacency and movie watching. *Sweet Movie* tackles the limits of personal and political freedom with kaleidoscopic feverishness, shuttling viewers from a gynecological beauty pageant to a grotesque food orgy with scatological, taboo-shattering glee. With its lewd abandon and sketch-comedy perversity, *Sweet Movie* became both a cult staple and exemplar of the envelope pushing of 1970s cinema.

***The Adventures of Prince Achmed* – Directed by Lotte Reiniger**
Though *Snow White and The Seven Dwarfs* is usually cited as the first full-length animated feature, it is actually *The Adventures of Prince Achmed* which has a better case to make (excepting some possibly apocryphal Argentinian projects which have been lost). Yet one can see why it has been overlooked in the history books. Aside from the fact that it flopped on its premiere and took 50 years to recoup its cost, *Prince Achmed* was not a Disney film — in fact, it was not even American (and was silent to boot!). The German feature (at 67 minutes, it's longer than *Dumbo*) was also the brainchild of a woman, Lotte Reiniger, who worked into her eighties producing films in her own unique style — which brings us to the final point. *The Adventures of Prince Achmed* was not created using conventional cel animation but was instead meticulously assembled through the use of shadow puppets — the entire film takes place in intricate, astonishingly crafted silhouettes.

Tex Avery
cartoons

Tip:
..<<..AMOEBA MAIL ORDER..!>>
,,,,,,,"amoeba mail order",,,,,,

PHIL

Mika Miko – *We Be Xuxa* (PPM)

Lily Allen – *It's Not Me, It's You* (CAPITOL)

Yeah Yeah Yeahs – *It's Blitz!*
(INTERSCOPE)

John Wiese – *Circle Snare*
(NO FUN PRODUCTIONS)

Tourette – *Jardin du sommeil. Chant d'amour sur la nuit grandissante* (TRONIKS)

Tip:
Support local repertory cinema: New Beverly, Cinefamily, Egyptian, Aero

RACHAEL MCGOVERN

Dear Justin Timberlake,

Will you please put out a new album soon?? It's been three years buddy!

Dear MIA & Santigold,

Will you please go on tour together?? It would be the bestest, funnest, danciest dance party ever!!

Great Northern – *Remind Me Where the Light Is* (EENIE MEENIE)
This is the second album from LA-based band Great Northern. Female vocals, swirling & simultaneously rockin' guitars, piano & strings, and generally beautiful songs. The song "Houses" was on repeat on my stereo for a very, very long time.

Silversun Pickups – *Swoon*
(DANGERBIRD)
This is the second full-length from one of the more successful bands to come out of Los Angeles recently. A coworker described this album as Smashing Pumpkins without Billy Corgan . . . That's pretty spot on, actually. Fuzzed out, distorted guitars, male vocals that kind of sound like a woman's, and loud swells that are both

beautiful and aggressive. It brings me back to the '90s and, to me, that's not a bad thing.

Phoenix – *Wolfgang Amadeus Phoenix* (GLASSNOTE)

The fourth studio album from France's Phoenix is so incredibly catchy and dancey that it's hard not to move when you put it on. Listen to the first two songs. If you don't like those, then this album isn't for you. The songs are poppy, but not disposable. It's melodic, jangly, and fun. This is, by far, my favorite Phoenix album to date. The first two albums had fantastic individual songs on it, but this album feels more cohesive and consistent from start to finish. My only complaint is that it's only 36 minutes long!!

Passion Pit – *Manners* (FRENCHKISS)

The songs on *Manners* are catchy, dancey indie pop that fall somewhere between Phoenix, Cut Copy, and MGMT. They combine catchy melodies with singer Michael Angelakos's falsetto and the occasional children's chorus to create fun and joyful-sounding music for some very dark lyrics. You may not even notice what he's saying because it just sounds so good. I heard this in the store for the first time and stopped in my tracks to find out what it was. I love it when that happens!

Older Records I Should've Put In The Last "Music We Like" Book But Hadn't Listened To Yet:

Friendly Fires – *Friendly Fires*. I love this record!! It's the debut full-length from four lads from England. Dancey indie/disco/rock/pop. Sweet fellows who love to dance.

N.A.S.A. – *Spirit of Apollo*. A project of two producers who bring together a varied and often surprising combination of guest vocalists. The album features David Byrne, Chuck D, Karen O, MIA, Z-Trip, Spank Rock, and a ton of other folks. My favorite track is "Gifted," featuring Kanye West, Santigold & Lykke Li.

Tip:
Check out "What's In My Bag" on Amoeba.com - Dave Grohl, Leslie Hall, Ben Stiller, Mos Def and a bunch of other cool people talking about what they found shopping at Amoeba.

RAFF

Built to fail, like an American made car.

The IT Crowd (TV)

Richard Ayoade (*The Mighty Boosh*) is hilarious as a computer repair nerd. Fellow Garth Marenghi's *Darkplace* comedian Matt Berry appears in nine episodes.

True Blood – Directed by Alan Ball (TV)

Give this show a chance to get going and you are rewarded with very original rural, swampy Louisiana vampire lore. Vampires come out of the coffin after artificial blood allows some to stop killing for food. Vampire blood has an erotic psychedelic effect on the living. Southern Gothic human characters fall between vampirephobes & blood drained sycophants, or "fang bangers," who go-go dance for the amusement of the undead.

Pufnstuf – Directed by Hollingsworth Morse

Sid & Marty Krofft's creepy, psychedelic kids show freaks out the silver screen. Living Island is abuzz with the annual Witches' Convention featuring Boss Witch (Martha Raye), Witchiepoo (Billie Hayes) and Witch Hazel (Mama Cass Elliot). Jimmy & his magic flute, Freddie, are helped by H.R. Pufnstuf, the dragon mayor, to escape from evil trees, oddball puppets, kooky songs & the witches' henchmen.

Tip:
Buy now or pay later. Living in poverty my whole life prepared me for the not so great depression. Depression prepared me to have my hopes squashed at every turn. No credit cards, no cell phone and the greedy have assured I'll be one of 1 million homeless scrapping for aluminum cans in your garbage sooner than expected. I call upon the great and powerful Obama and click my heels together..."There's no place like a home."

RAY

East Los Angeles native.
Independent Hip Hop artist &
owner of Triumphant Records.

Mos Def – *The Estatic* (DOWNTOWN)

Mos Def drops his latest on the 10th anniversary of his classic, *Black on Both Sides*. Great production by Madlib, Oh No, Dilla, and Kanye West.

Lee Fields – *My World* (TRUTH & SOUL)

WOW! Lee Fields knocks us out with some great songs. The album's production has an amazing sound, but it's Mr. Field's vocals that make it all worth it. GO PUT SOME SOUL IN YO' LIFE...GET THE LEE FIELDS NOW!!!!

Tip:
If you love to dance you need to check out ANDA! Every 1st Saturday of the month @ Mals Bar.
The dj's there spin Salsa, Cumbia, Afrobeat, Samba, and even Latin House!
Plus a live band every night!
Mals Bar (2331 S. Hill St., LA, CA 90007)
www.myspace.com/andacumbiasalsa

RICK FRYSTAK

Jon Hassell – *Last Night The Moon Came Dropping Its Clothes In The Street* (ECM)

Jon's cosmic-bedouin trumpet weaves within and without his enticing, fascinating soundworld, absolutely his, with violin loops, laptop coaction, and dub-y bass reciprocity. A Mood Supreme.

Francois de Roubaix – *Le Monde Electronique Volume 2* (UNIVERSAL)

French home-studio soundtrack master's second disc of film work, 1961-1975. Exotic, electro-analog synth/drum/instrumental overdub style gems of compositional convincingness. Scenic journeys gelling gorgeously and groovy.

Jim Beard – *Revolutions* (INVITATION)

Sinewy big-band bombs basking in joy, harmony and dissonance. Lovely and loud jazz knowledge, contemporary caress and whoot-whoot. New York sophisticated, Euro-eclairs.

Ambrose Field/John Potter – *Being Dufay* (ECM)

Processed electronically, then re-composed recordings of Guillaume Dufay, 15th century vocal monster, THEN topped off with big-toned tenor John Potter's vocalizations. Captivating, engaging modern sound from way-off. Delivers the goods.

Rolf Lislevand – *La Belle Homicide* (NAIVE)

Seductive 17th century string sex from this great Norwegian Baroque lute virtuoso. Aural amyl nitrite for the head and soul. Nice reverb-y room sound, too. Gothic charm, anyone?

Ron Altbach – *Beach Boys Suite* (ADC)

Exquisite, touching re-work of about 60 of the Boys' songs, re-conceived and medley-ized by Ron. That Wilson guy wrote nice stuff, and Ron knows it.

Tod Dockstader/ David Lee Myers – *Bijou* (RER)

"Organized Sound" Tod calls it. "Bijou" . . . like cinema. Penetrating, reflective Musique Concrete. Fleeting memories, sound events fading, receded emotion surging again. Drone going, shapes turning, happenstance before our ears.

Valentin Silvestrov – *Bagatellen und Serenaden* (ECM)

Docile, gentle piano sketches give way to weighty, cavernous orchestral monuments. Dramatic, harmonic Ukrainian life-moments of the past contacting the now. Heavy shit on a doily.

Sandy Nelson – *Cheetah Beat* (IMPERIAL)

Teenage white sock funkrock from the Cheetah klub kulture with no ice, circa '67. Mom says it's ok to go, but don't smoke anything, or she'll smell it when we get home. Drummer's pretty good . . . bitchin bass work. Sounds like songs I've heard before. I'm kinda' dizzy.

Ryuichi Sakamoto – *Out Of Noise* (AVEX)

Sizable bound package with lots of pictures and a CD. Sakatmoto-san does his thing, 2009 style. Moody piano dubs, backwashes of hazy ambience, viols and underwater recordings. Outpour of the Earth's core, sky symphony drawing lonely birds, cloud cover. Baked Beauty.

Ry Cooder – *End Of Violence* (Score) (OUTPOST)

Film score of abstacted requisite. Shadowy, mysterious expression of urban sprawl and dysfunction. Soused trap-drum stanchions, piano/trumpet raffles, greasy guitars behind the curtain, ample mood. Timeless classic.

Tips:
-Pick up some of the recent Milestone label reissues by Azymuth. Brasilian stony funk cheek-to-jowl with righteous Rhodes piano, and nearby Arp synth arias. Apply liberally.

-Check out www.hawaiianrainbow.com, for non-stop Island ambrosia (or iTunes radio under World). Then browse our Hawaiian section for the full-on, 16-bit copy for your hale.

-My eternal memory of Ali Akbar Khan, a colassal inspiration and influence on my early musical directions, who will always live through his many wondrous, golden recordings.

RONA

Stay low, keep moving

Jacaszek – *Treny* (MIASMA)

Michael Jacaszek doesn't use any samples on

this subtle, heart-stoppingly beautiful, ambient/20th century classical record, full of cello, violin, harp, piano and haunting voices with faint electronic manipulations. Essential if you like Max Richter, Marsen Jules, Arvo Part, Deaf Center.

Moderat – *Moderat* (BPITCH CONTROL)
German electrons, Modeselektor and Apparat collide and make a baby called Moderat. Epic, dancehall-influenced electronic with incredibly dense and laborious production channeled through one vintage EMI console.

Tim Hecker – *An Imaginary Country* (KRANKY)
Chaos vs. serenity. Noise vs. ambient. I don't need to tell you why. Just get this. NOW.

Last Step – *1961* (PLANET MU)
This is schizo party musik by Aaron Funk a.k.a. Venetian Snares. Fractured acid lines, reorganized drum machine patterns, odd vocal samples, and enough chopped live drums to satisfy your IDM sweet-saw-tooth. For fans of Analord, Vibert, Squarepusher or Paradinas. This is a sexy overbite with suspenders. Embrace its funky awkwardness and keep rollin'.

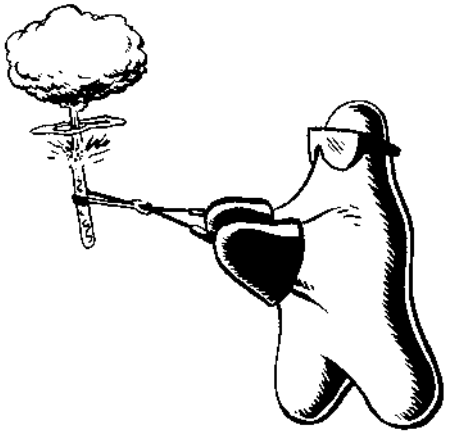
Pan American – *White Bird Release* (KRANKY)
Mark Nelson creates minimal, somber, electro-acoustic specialness with guitars, electronics and breath.

Odd Nosdam – *T.I.M.E. Soundtrack* (ANTICON)
Sk8 to the death! Dave Madson (1/3 of cloudDEAD and Anticon in-haus beatsmith) produces a collection of instrumentals for Element. Mid-tempo, ambient, noise explorations over grainy, shoe-gangsta beats, rainbow-rolling on da concrete.

Solanaceae – *Solanaceae*
(HEIDRUNAR MYRKRUNAR)
Three songs with themes of magick, woods and mysteries. Kim Larsen (:Of The Wand And The Moon:) and friends play acoustic guitar, recorder, bodhran, bells and bowls, Appalachian dulcimer and glockenspiel under a full nite moon. Prophetic, haunted, renaissance folk. Fingerpicked whisper-doom. Essential quietude.

Gregg Kowalsky – *Tape Chants*
(KRANKY)
All analog psychoacoustic phenomena created with cassette tapes and Sony TCM 200DV cassette recorders. File under brain massage.

Fever Ray – *Fever Ray* (RABID)



Self-titled debut solo record from The Knife's Karin Dreijer Andersson. Massive heart-on for her voice (especially the obtrusive overuse of pitch-shifting to make her sound like a dude). What is it with Scandinavians and their incredible musical talent? It's like in their DNA to shit bangers.

The Sight Below – *Glider* (GHOSTLY)
File under forest disco

Marching Dynamics – *The Workers Party of Haiti* (HYMEN)
Disciples of sub-bass and intricate beat-editing, genuflect here! Mental programming shaman, Shane Talada, creates dark, psychotropic, demon-exorcising IDM/abstract electronic/dubstep. Moody, atmospheric & rhythmically intense. Tracks 4, 7 and 11 made me look.

Telepathe – *Dance Mother*
(IAMSOUND)
Haunted synth soprano witch choir. "I can feel the real bang-bang, I can do the real thang-thang..." Saw these girls at The Smell and they blew my witch hat off with their synthetic beats and metallic sequinned cape hoods. Weird femmes + pretty voices + dirty bangin beats = me likey. They ought to rename this, "Dance Mother F*ckazz."

Wavves – *Wavves* (WOODSIST)
Bombastic singalong bongwater fun. This record has enough crusty overdrive to make you wanna play at the beach all day and not wash the sand outta yer hair. Do It!

Hildur Guðnadóttir – *Without Sinking* (TOUCH)
Immaculate heart of bowed cello, hallowed be thy name. This album is a cloud symphony. Expansive, ever-changing, sublime cello-loops by Hildur G. You can be baptized AND buried to her music.

Tip:
if u like authentic spicy-as-fork Southern Thai, eat at JITLADA in East Hollywood. Highly recommended: spicy shrimp flambe, southern curry or dry curry. HOT HOTT HAAWWT!

SAFRON™

The Mayyors – *Deads E.P.* (12")
(HURLING MAN)

ANDORKAP-PEN

Not much to it...
I live to die.

:Of The Wand & The Moon: – *Sonnenheim* (TESCO)
This is one of my favorite albums EVER, easily so in recent memory . . . Mystical, dark, majestic, yet deep & restrained Danish neofolk that truly transcends. Unbelievably so, but better than DEATH IN JUNE. I'm not kidding. No. Really. Better than DEATH IN JUNE!!! (I also recommend the earlier album *Lucifer.*)

Allerseelen – *Neuschwabenland* (Reissue) & *Hallstatt* (2007)
(AHNSTERN)
Austria's ALLERSEELEN creates cold, dark, militantly organized and disciplined yet delicate and introspective music. Very unique, very different, very intro, very EURO. It feels like ARYAN SOUL music to me — many might disagree.

Gnaw Their Tongues – *Die Mutter Wahlt Das Todtenkleidchen*
(UNIVERSAL CONSCIOUSNESS)
The most evilest, apocalypticest, overwhelmingest, mind-shatteringest, nightmare-sludgiest dissonant symphonic blackmetal-noisiest musickal release in recorded history, AND it's on my own (micro) label. AND I didn't have to pay for this ad. But you WILL have to pay for this CD. Grrr. All other G.T.T. releases are hotly recommended for freaks, the new one coming soon on Crucial Blast!

Mortualia – *Mortualia*
(NORTHERN SKY PRODUCTIONS)
Solo suicidal black metal from Finland, from one of the members of Horna/Sargeist/etc. named Shatraug. It's raw, it's epic, it's creepy, it's beautiful, it's morbid, it's heart warming, it's inhuman, it's emo, it's blues, it's very much one of the DEFINITIVE DEPRESSIVE BLACK METAL albums I've encountered. Seek out the Canadian WURM's *Aux Portes De L'Agonie* release as well — and take it from there . . .

Burial Hex – *Initiations*
(AURORA BOREALIS)
VERY SCARY. VERY scary sounding. It's also very good . . . But more importantly, it's extremely scary.

Aura Noir – *Hades Rise*
(TYRANT SYNDICATE)
From what I've heard & from what I could tell, this was LAST YEAR'S BEST (BLACK) METAL ALBUM. YOU research it, YOU seek it out, YOU find out for yourself. You're welcome.

Die Krupps – *Volle Kraft Voraus!* (Reissue) (SPV)
Like D.A.F.??? Like early Neubauten? Like vintage, tight-ass, aggressive ELECTRO-PUNK??? THIS IS IT!!! It's entirely German. It's flawless. It's from 1982. It's amazing & I recommend it to you. It makes me want to dance and wear tight black leather apparel. I DON'T. Neither. YET.

Tip:
I recommend open mindedness.
I also recommend riding your bicycle.
http://www.u-8-c.com

SCOTT FEEMSTER

Speak Softly And Carry A Big Hula Hoe

Remember how last time I said I would review some new stuff for the next version of Music We Like? Well, there's been quite a bit of new things I've checked out that I've liked lately, so dig into these, if you will....

PJ Harvey/John Parish – *A Woman A Man Walked By*
(ISLAND RECORDS)
. . . Wherein Ms. Harvey rediscovers her sense of absurdity and fun and Mr. Parish continues to lay down his art-skronk meets blues rock backing to wonderful effect. This is the second album the two have done together, and it seems that they bring out the best in each other every time they work as a duo. Here's hoping there are more songs and albums together in the future.

Tim Hecker – *An Imaginary Country* (KRANKY)

Tim Hecker is a Canadian electronic composer who produces albums that are both gritty and wildly expansive. Most of his pieces don't feature identifiable instruments per se, but sound like giant chordal clouds moving across a landscape. I find his work to be both moving and extremely beautiful.

Kid Congo & The Pink Monkey Birds – *Dracula Boots*

(IN THE RED RECORDS)

Kid Congo Powers, late of Congo-Norvell, Nick Cave and The Bad Seeds, The Gun Club, and The Cramps, seems to have boiled down the essence of many of his former musical forays into a juke-joint meltdown that just wants to make you shake your tail feather, while maybe giving you the creeps just a bit. It sort of comes across like a less over-the-top Screamin' Jay Hawkins fronting a Spencer-less Blues Explosion.

Jonathan Kane – *Jet Ear Party*

(TABLE OF ELEMENTS)

Jonathan Kane was one of the founding members of Swans and has been maximalist guitar composer Rhys Chatham's drummer of choice for years. Kane has also been a longtime blues band drummer, and he somehow manages to forge together a wall-to-wall guitar sound influenced by Chatham and Glen Branca together with a wicked blues feel. Sonic Sludge Blues? I dunno what to call it, but it sure sounds good.

Grizzly Bear – *Veckatimest*

(WARP RECORDS)

I know, I know, everyone and their brother's dog is raving about Grizzly Bear's new album, but you know what? I think it's totally deserved. These guys keep pushing themselves forward, and the songs and the sounds are there to make an album I can't stop listening to. If they get more popular and influence more artists to do their own thing, good for them.

The Horrors – *Primary Colours*

(BEGGARS XL RECORDING)

I remember hearing this band before, and didn't pay much attention to them, thinking them an O.K. throwback garage band who were trading on a black-clad, mascara-and-bad-haircuts image. They have definitely stepped their game up quite a few notches for *Primary Colours*, taking in many shades of early '80s post-punk and '90s shoegaze. What could have been just a pastiche of influences, the group instead turns the album into something that sounds very much like a band finding themselves sound and song-wise.

Mono – *Hymn To The Immortal Wind* (TEMPORARY RESIDENCE)

I was really into this Japanese instrumental rock band's first two records, but kind of lost track of them after a few years. Their new album, *Hymn To The Immortal Wind*, combines the majesty of some of those early records with even more beauty, and the addition of using a full orchestra behind them makes their music sound that much more expansive.

Stardeath & White Dwarfs – *The Birth* (WEA/REPRISE)

Stardeath is lead by Dennis Coyne, nephew of Flaming Lips frontman Wayne Coyne, and is made up of members who all served time as roadies for The Lips. Yes, this band is psychedelic, and, yes, they do, at times, sound a bit like their big brother band, but really they are, at heart, more of a progressive rock band that can write some really great, memorable songs. Think a more modern take on Yes or King Crimson than The Flaming Lips.

Eels – *Hombre Lobo*

(VAGRANT RECORDS)

I admit I am a late comer to the Eels and its leader/sole continuing member Mark Everett, but their later material has really roped me in the last couple of years. His new album is both tender and funny, and rocks like a cranky beast when it wants to. I've really been enjoying it.

Sonic Youth – *The Eternal*

(MATADOR RECORDS)

I don't think this is my favorite Sonic Youth album, (and not even my favorite in the last few years), but it does have some great stuff on it, and, hey, any Sonic Youth album that has at least two Lee Renaldo songs on it is bound to be at least somewhat good. I'm just getting into this album, and I have a sense it might grow on me more.

SCOTT B. HURST

I'd rather be listening to records and playing with the cat.

The Rats – *Intermittent Signals*

(MISSISSIPPI RECORDS)

The Rats second album from 1981. When I asked Justin Hunter how it compared to the first album he said, "This one has more of the hits on it." Pre-Dead Moon garage-punk from Portland Oregon. Anti-authority, anti-high fidelity. In this decaying, high-tech ocean of asphalt, something this simple and direct is a revelation.

The Wipers – *Over The Edge*

(JACKPOT RECORDS)

Greg Sage and The Wipers don't get a lot of credit. They influenced an entire region and, in fact, formed the nucleus of Portland (Northwest) punk rock in the late '70s and the entire '80s. They put out numerous records that were dread-laden and drenched in intensity. *Over the Edge* might be the best one. Nothing else sounds like a Wipers record because Greg Sage built his own pedals, was obsessed with tube equipment and produced everything himself. He played some great guitar on Portland wrestler Beauregarde's record from the early '70s when he was basically just a kid. I hope Jackpot keeps reissuing Wipers vinyl because things are about to get even more interesting with *Land of the Lost* and Greg's solo record *Straight Ahead* (my favorite record ever perhaps). *Over the Edge* is the iconic Wipers record you've been waiting for, get it now.

The Zeros – *Don't Push Me Around* (BOMP!)

Who wants some teenage wasteland/Southern California snot-nosed punk rock? Everyone. It's on hot pink vinyl and it sounds as fresh as the ocean air and is as dirty as the polluted beach. "Don't Push Me Around" is the Seeds' "Pushin' Too Hard" a decade later, twice as fast and just as pissed. "Handgrenade Heart" is more teen-street poetry wrapped up in punk noise buzz. The rest is just as good and just as volatile. Get it while it's hot.

Death – *. . . For The Whole World To See* (DRAG CITY)

Death from Detroit create some serious rock and roll menace on this record from 1975. It's got the gritty, urban fierceness and white hot intensity of post-Vietnam era MC5 violence and the street thug punishing simplicity of the first two Stooges records along with a little Dolls-esque swagger and some serious urban ennui creeping in around the edges. Definitely proto-punk rock in every way. Highly recommended.

Tip:
Get to know yourself before you get to know others.

SPENCER

Reader of michael pollan

Numero Group 26 – *Local Customs: Downriver Revival*

(NUMERO GROUP)

This is hands down my favorite Numero Group compilation. This is a compilation of artists off Felton Williams labels, Revival and Double U Sound from Escorse, Michigan, a suburb of Detroit. This compilation spans the '60s and '70s but sounds unlike anything recorded at the time because Felton Williams made his own recording equipment. Williams was an electrical engineer for a GM in Detroit and used his skills to hand wind electrical coils and build other recording equipment from scratch. This record has 24 songs which span gospel, soul, funk, jazz, and there is even a garagey punk song on it called "Running Mod." Numero Group really discovered and saved some great tunes from being lost on this compilation.

Thee Oh Sees – *Help* (IN THE RED)

Great garage pop, with some witty lyrics and catchy hooks.

Jonathan Richman – *A Que Venimos Sino a Caer*

Me encanta Jo Jo. Y esta album es hermosa y romantica. Mi espanol no es tan bueno que Jonathan Richman.

Mika Miko – *We Be Xuxa* (PPM)

Any record that has a "I don't want a turkey (SANDWICH!)" call and response is definitely worth buying.

Ty Segall – *Ty Segall*

Great smart garage rock. If you can catch this guy playing in a backyard or a basement, you're in for a treat. (If you can't find a card for it, check under S miscellaneous in rock)

Tip:
New Beverly Saturday Midnight Movies Rule!!!! Radical and generally forgotten movies about everything from rival aerobics gyms to obscure horror films and ridiculous action films (Steven Segal, Chuck Norris etc.). A good time is always had by all and sometimes actors from the films do a Q&A before the show and you can even bring your own beverages. I find it's a great way to spice up your Saturday evenings.

TERRY SMITH

Security. Father of three daughters.

Thrilla in Manila - Ali vs. Frazier (DVD)

It was the greatest fight of ALL TIME arguably, but this rivalry was taken to new heights. Finally the truth is revealed in what happened behind the scenes of these two gallant warriors.

Gangland: Complete Seasons 1, 2 & 3

Very entertaining and kinda scary what's going on in our streets. We all should be more aware!

Tyson (DVD)

A documentary about Mike Tyson, told by Mike Tyson. He is brutally honest about everything that has happened to him throughout his controversial career and life!

Taken – Directed by Pierre Morel

This movie is wild! Having daughters in their early 20s and late teens, I wanted them and their girlfriends to see this and pay attention! Lots of intense action!

Lonely are the Brave – Directed by David Miller

The title speaks for itself.

THOMAS GERMAIN

Dungeonologist, Server Surfer, and Sunflower Junkie.

St. Vincent – *Actor* (4AD)

Her sophomore album. And it's a good one! Buy the vinyl and it comes with a free download code for all the MP3s.

Eels – *Hombre Lobo* (VAGRANT)

After all these years E's still cranking out the jams. I got it on vinyl, but it's on CD too.

School of Seven Bells – *Alpinisms*

(GHOSTLY INTERNATIONAL)
The '09 limited edition reissue of *Alpinisms* is pressed on 180 gram vinyl, packaged in a gatefold sleeve, and comes with a CD of the album! It's a steal. Pick it up if you see it, they only made 1000.

Beck – *One Foot In the Grave* [Expanded Edition] (INTERSCOPE)

In print for the first time since '94, Beck's lo-fi masterpiece has been reissued to mark the album's 15th anniversary. If that's not enough for you then check out the 16 bonus tracks (13 of which are previously unreleased) that literally double the length of the album! It's out on vinyl, but it's also available on CD for half the price, if that's more your style.

The Vaselines – *Enter The Vaselines* (SUB POP)

Everything that has ever been released by The Vaselines is on this collection. It's got their two EPs, their full-length, demos, and two live shows. The vinyl comes on three discs and includes a download code for all the songs on the album in MP3 format. Whether you're an old fan or you've only heard of them through the Nirvana covers, this compilation is well worth picking up.

TREVOR

I think I'm gonna cut my hair. Nah, maybe I'll do it later.

Breaking Bad: Season 1 & 2 – Directed by Vince Gilligan

Breaking Bad follows protagonist Walter White (Bryan Cranston), a chemistry teacher who lives in New Mexico with his wife (Anna Gunn) and teenage son (RJ Mitte) who has cerebral palsy. After learning he has cancer, Walter starts cooking meth to make money for his family. Knowing just this starts the show. After the first three episodes you should be floored. I love this show. All Hail Heisenberg!

Frisky Dingo Seasons 1 & 2

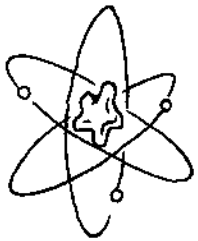
Damn, this show is funny. Not much more to say, just check it out. You'll see.

Buffalo Soldiers – Directed by Gregor Jordan

I really can't think of any reason that this movie should not be in your home. Overlooked by most, not by me. This is one of my little gems. Sometimes I like to show this movie to friends just to see their reaction.

Box of Moon Light – Directed by Tom DiCillo

Sam Rockwell is one the most underrated actors out there. This odd buddy movie just makes me feel



like there is still time to do anything.

Moon (when it comes out on DVD)– Directed by Duncan Jones

WOW! That all I can say...again Sam Rockwell. David Bowie's son Duncan Jones (yep!) has found his calling. Great job.

TUNA

Check out my zine, What's the Jam? www.myspace.com/whatsthejam

The State: The Complete Series

EFF YEAH!!! Finally *The State* is out on DVD after 15 long years. Tons of Dougie, tons of bacon-aprons, tons of spaghetti with fried bumble bees, tons of porcupine racetrack, tons of bonus skits, and even more commentary! Best summer ever? Yes, yes it is. But wait! Michael Showalter and Michael Ian Black make it just that much better with their new show on Comedy Central all summer long, Michael and Michael Have Issues. It really is the best summer EVER! AHHHHHHHH!!!!

Outbreak – "Work To Death" (7") (THINK FAST!)

When Outbreak makes new music, they get shit done. It's been a while, but it was well worth the wait. Pissed, fast, brutal, catchy guitars, and fist pumping gold. New album will own.

Masshysteri – *Var Del Av Stan*

(FERAL WARD)
From the brilliant minds of The Vicious brings you Masshysteri. Sweden based, on Dennis Lyxzen's label NY Vag, three radical people making radical music, keeping punk alive and keeping you bopping around. A gem.

Chain and the Gang – *Down with Liberty . . . Up with Chains!*

(K RECORDS)
Ian Svenonius is at it again. More rants and snappy lines over catchy guitar licks, funky bass lines, and eerie chants. If this is what they call freedom, then lock me up and throw away the key!

VIOLA

World buyer who helps build wells in Ethiopia (www.villagepace.org)

Encounters at the End of the World – Directed by Werner Herzog

Werner Herzog's trip to the South Pole, with the expected unusual cast of characters, as well as especially stunning underwater photography. If that is not enough, the otherwordly sounds of the seals are worth seeing the film . . . Is it a green movie? More than that, and it is guaranteed to change one's worldview some way or other — not surprising really, considering the director's previous output.

Oumou Sangare – *Seya* (NONESUCH)

The long-awaited new release by Mali's foremost feminist diva. *Seya* does not disappoint: Oumou's soaring voice floats above a groovy mix of updated traditional rhythms. Like Rokia Traore, a compatriot, she belongs to the class of very sophisticated singers that improves with every release. This is great driving music!

Culture Musical Club – *Shime!*

(WORLD VILLAGE)
Not in any which way related to Boy George, this is actually a long-standing orchestra from pre-independence days of the island of Zanzibar, off the coast of East Africa. They perform "taarab" ("to be moved") music, a mix of Arab, Indian, and African music unlike any other, totally below the radar of coolness in this country.

Elizete Cardoso – *Cancao Do Amor Demais* (MBARI MUSICA)

Limited pressing of the supposed first bossa nova record ever, by Brazilian actress/singer. Though not remastered, it gives a great idea of the time. It was co-ordinated by Jobim, who together with Vinicius de Moraes wrote the songs, which were accompanied by Joao Gilberto — one can hear future classics...She does sings in a more traditional, pre-bossa style, however, which makes the entire recording sound very nostalgic.

Staff Benda Bilili –

Tres Tres Fort (CRAMMED)
A group of handicapped people playing music on self-made instruments, living in the zoo of Kinshasa/Congo?! I thought that hype was too much but then heard the CD, and it is totally soulful! Not to mention the strange sounds that they have come up with. Everybody that hears this loves it . . . From those wonderful people @ Crammed Records.

Avant-dernières pensées – Erik Satie (Alexandre Tharaud)
Beautifully packaged CD and ideally suited for crossover due to the relaxing nature of these quirky compositions by cool, avant-garde French composer. It took me back to a rainy day in Honfleur, Normandy, visiting the Satie Museum.

Novalima – *Coba Coba* (CUMBANCHA)
Afroperuvian music updated . . . The first release was a novelty; with this one the group shows that they really bridge the old and the new. Check their amazing video of "Coba Guarango" on the label's website.

Ba Cissoko – *Séno* (STERNS)
Ba Cissoko (name of band & artist) is what Femi Kuti (who he tours with in Europe) is to the Kuti clan — the heir to a famous father in his country, Guinea, home to many great griots, kora players and singers. He plays the kora, a 21-stringed harp-type instrument in a more 21st century style: electrified, that is. On this CD he works with traditional sounds as well as funk, salsa, and other styles, and it is exciting, whether one likes African music or not!

Rail Band – *Belle Epoque Vol 3: Dioba* (STERNS)
Third double CD of the great African '70s band which launched the careers of singers Salif Keita and Mory Kante, and guitarist Djelimady Tounkara — a nostalgic trip to the train station in Bamako, Mali.

***Vitus* – Directed by Fredi M. Murer**
A small, charming Swiss movie about an overly talented boy, not just at the piano, with a great performance by Bruno Ganz, as the grandfather.

Tip:
www.mondomix.org = European world website

REBECCA

This is how we do.

***Wendy and Lucy* – Directed by Kelly Reichardt**
A lesson in sparse filmmaking, *Wendy and Lucy* tells the tale of a down on her luck drifter and her dog as they seek a better life. A bit of a downer, maybe, but it'll stick with you.

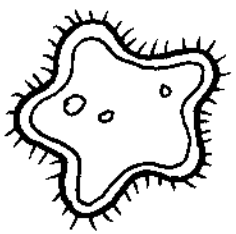
***The Fox & the Child* – Directed by Luc Jacquet**
This sweet children's film by the people who brought you *March of the Penguins* is lovely and doesn't irritate on the inevitable repeated viewings. And hey . . . badgers!

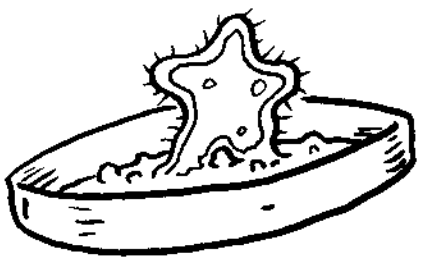
***Phoebe in Wonderland* – Directed by Daniel Barnz**
There's some wonderful acting in this overlooked film that is as realistic a depiction of how confusing parenthood is as I've seen.

***Peter and the Wolf* – Directed by Suzie Templeton**
A wee little animated short based on the Prokofiev classic that won the Oscar in 2008, but I just found it recently. It's a treasure in wordless storytelling.

KAREN

Naomi Shelton and The Gospel Queens – *What Have You Done, My Brother?* (DAPTONE)
i have to think this will make it onto many people's lists this time around. this is a GREAT RECORD.





get it. thank you DAPTONE. thank you BOSCO!!. raise the roof and shake the rafters! amen.

Stephanie McKay – *Tell It Like It Is* (MUTHAS OF INVENTION)
pure funky. this is the SHIT. soul-hop-jazz-funk. kinda reminds me of lynn collins with the edgy intensity and the tough-as-nails attitude, but the production is as laid back and funky as it comes. check it out.

Soy Un Caballo – *Soy Un Caballo* (MINTY FRESH)
described as "enchanting," "wispy," "charming" — but that seems to undersell this completely engaging record. can't help but smile when you're listening.

Allen Toussaint – *The Bright Mississippi* (NONESUCH)
i was a little late on this one. maybe a tad jaded from the toussaint of the '80s. though i was a huge fan of the '60s R&B and the particular new orleans flavor he created and cultivated. he lost me a bit on the '80s production. but one of my best memories is seeing toussaint with henry butler, art neville, george porter, and a bunch of other cats at the opera house for the new orleans jazz festival in 1979. they blew my mind. and i always wanted to remember him in that way: pure smack. as funky as it gets. groovy like gravy.

now this is the first straight jazz album i have heard of his. and it is brilliant. produced by joe henry, who always brings out the deepest of textures and layered melancholy in every record he touches — this is a showcase of all the amazing musicians on it: marc ribot, josh redman, nicholas payton, don byron, brad mehldau, david piltch. but really, it is about the soul of new orleans and the talent of one of its greatest ambassadors to get IN the groove and stay there. you can hear the influences: professor longhair, filet gumbo, chickory coffee, moody dark nights and muddy riverbanks.

one of the most relaxed and beautiful records this year.

***Trouble the Water* – Directed by Carl Deal & Tia Lessin**
finally out on dvd. coinciding with the 4th anniversary of KATRINA. do yourself a favor and watch this. of all the first-hand documents of hurricane katrina, this is one of the most powerful. crawl into the skin of kimberly roberts and scott and be forever changed. a redemption song.

Mos Def – *The Ecstatic* (DOWNTOWN)
yup. thick and juicy. he's back. intelligent. quirky. challenging. i dig it.

Bicasso – *Rebel Musiq*
LEGENDARY MUSIC)
legends, baby!! features murs, grouch, saafir and zion-i.

Major Lazer – Guns Don't Kill People . . . Lasers Do (DOWNTOWN)
producers diplo and switch bring out the crazy mashed up dancehall style fresh sauce! if you love M.I.A. and you love to dance — let's go. playful, energetic. this joynt is jumpin'.

Tor Lundvall – *Sleeping and Hiding* (DAIS)
my friend chris slipped me another masterpiece. dreamy and blissful. definitely something to carry you away. reminds me of slowdive. remember them? good stuff. chris might be turning me into a shoegazer after all — one record at a time.

Melody Gardot – *My One and Only Thrill* (VERVE)
i LOVE this record. it is light and airy and deep and layered. this kid's got the chops. and she has a lot of young people playing with her, which reminds me that nothing dies. art is constantly renewed — constantly brought to life through new eyes and new voices. the nuance and the sensitivity she sings with is well beyond her years. plus, she seems to have fun.

Nanci Griffith – *The Loving Kind* (ROUNDER)
nanci's first album of original songs in eight years. back to her roots. none of the distracting orchestration or sweeping production. just REAL songs with real stories. harkens back to "last of the true believers" 30 years ago: topical political subjects and true love stories. the core of any good singer-songwriter record.

i am always surprised at the diversity of people who count themselves as nanci griffith fans: avante jazz listeners and black metal heads, as well as the folkies and nashville country types. there is something that touches us about her genuine style and warm story-telling.

Jack DeJohnette/Wadada Leo Smith – *America* (TZADIK)
TZADIK. "thirty years brewing," this is unadulterated musical genius. the interplay between these two exquisite musicians as they push each other and push the envelope, is a rare chance to be invited into another dimension.

Brahms – *Ein Deutsches Requiem Op. 45* (MYTO)
from the myto label, a 1957 recording of conductor

sergiu celibidache's performance. amazing. dramatic and moving. close your eyes and let it sweep you away.

Eleni Karaindrou – *Dust of Time (Music From the Film)* (EMC)
this is just a beautiful sweeping subtle orchestral painting . . . very elegant. so beautiful it hurts a little.

Roberto Rodriguez – *Timba Talmud* (TZADIK)
cuban-jewish music. no, really. and it is GREAT. you HAVE to check it out.

Hypnotic Brass Ensemble – *Hypnotic Brass Ensemble*
(HONEST JON'S)
a brass band like you haven't heard before. weaving a tight composed hip-hop sound from trumpets, trombones and the sousaphone.

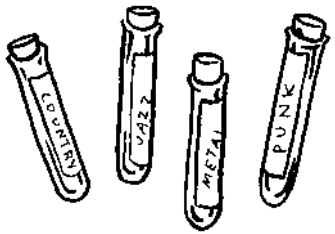
Abdullah Ibrahim – *Senzo*
(SUNNY SIDE)
always mesmerizing. his solo piano is haunting and provocative. gorgeous.

Jon Balke and Amina Alaoui – *Siwan* (ECM)
new from ECM. fuses middle eastern, moroccan and early classical music. defines the concept of power in restraint. the music breathes. it is SO powerful, but is delivered with such grace and subtlety.

Leela James – *Let's Do It Again*
(SHANACHIE)
the real deal. husky voice with a powerful delivery. a collection of classics with a soul dab! good stuff.

Michael Johns – *Hold Back My Heart* (DOWNTOWN)
i'm a sucker for sweet-voiced romantic singers. ray lamontagne, james blunt, damien rice, will downing, luther! this guy's right in there.

this is pure....."oooohhhh.....sigh...."



Matt Morris – *Backstage at Bonnaroo and Other Acoustic Performances* (TENNMAN)
again with the breathy, tangy sweet aching. see above. what can i say?

William Fitzimmons – *The Sparrow and the Crow*
(DOWNTOWN)
more melty singer-songwriter stuff for a slow morning or an overcast day.

Jason Lytle – Yours Truly, the Commuter (ANTI)
the grandaddy dude. low-fi perfection. a soothing collection of pop soundscapes.

Brandi Shearer – *Love Don't Make You Juliet*
out on her own all DIY style. this newest collections of originals (and a kickass version of nancy wilson's "how glad i am"). her voice is always amazing and these songs are a bit darker than the previous record.

if you like some groove with your thing...!

"i put my money on the losers, i put my money on the freaks...."

word.

and now a couple of LOUD interludes ('cause sometimes ya just have to turn it up):

The BLACKOUT – *The Best In Town* (EPITAPH)
crank it UP. no, more. up more. louder. yeah.

Haino Keiji and Yoshida Tatsuya – *Uhrfasadhasdd* (TZADIK)
another TZADIK gem. perfectly bizarre. perfectly insane.

and a few more worth your while:

dirty projectors – *bitte orca*
ramblin' jack elliott – *a stranger here*
avett brothers – *i and love and you*
mika miko – *we be xuxa*
john doe & the sadies – *country club*
eccentric soul: smart's palace – various artists
tortoise – *beacons of ancestorship*
freshly watered sidewalks!!!!
spinnerette
miike snow
analog africa "legends of benin"
black moth super rainbow

Tip:
amoeba clearance bins. SO MUCH GOOD STUFF IN THERE!!

remember: new orleans matters.

ZAC BOUVION

Jazz Room / All Over

Pisces – *A Lovely Sight*
(NUMERO GROUP)
Late '60s private-press bummer psych with booming echoey drums and phased vocals. Numero makes a comparison between one of the singers and Nico, but I say a gentler Erica Pomerance, or maybe even (very) early Cher. Studio emboldened production on some wistful folky songs and a couple genuine bad trips. Numero is consistently white hot.

Wolf Eyes – *Always Wrong*
(HANSON)
I think this is a real step forward for these dudes. Familiar grimey textures and ragged tones are present, but Nate Young's vocals are more upfront and intelligible than any previous Wolf Eyes' release I can recall. This trend carries over in their current live formation, but with extra Olson sax punishment. It'll still smash your face in . . .

Magik Markers – *Balf Quarry*
(DRAG CITY)
The tunefulness Ranaldo got out of them on *Boss* is now in full bloom. Some massive riff-based numbers, a couple thrashy Redd Kross style jams, a Ben Chasny cameo, a total outjazz duo cut, and an odd piano ballad or two. Elisa's voice sounds like everybody and nobody. Massively impressive.

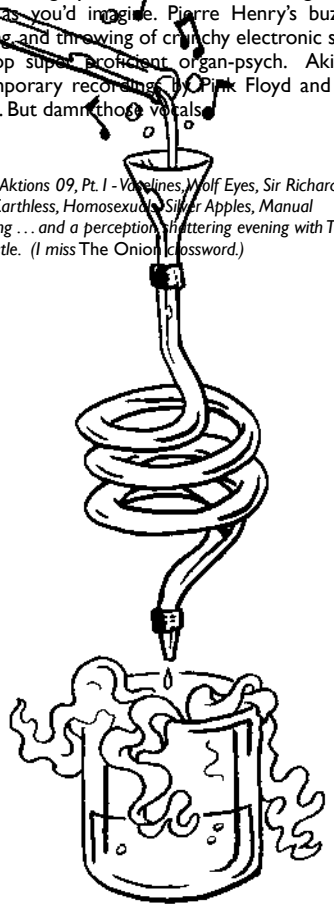
Sunn 0))) – *Monoliths & Dimensions* (SOUTHERN LORD)
It's tremendously gratifying to be a fan of these guys right about now. The four pieces that comprise this album are each an epic unto themselves. The choral aspects, Eyvind Kang's spidery violin scrapings, Julian Priester's elegant sheets of sound, and Sunn's proprietary riff decay all combine seamlessly. This album is a majestic and highly evocative work of modern sound art, that will draw you in until it crushes you.

I.U.D. – *Proper Sex* (SOCIAL REGISTRY)
If maybe you felt Gang Gang Dance had lost you a little, this record'll bring you right back. It's still heavily rhythmic, but closer in tone to Lizzie's other work in Angelblood. Sounds a little bit like Suicide or the dancier Severed Heads stuff, but with tribal Neubauten/Boredoms drums and disorienting female yelpings.

***Repulsion* – Directed by Roman Polanski**
A fantastic addition to the Criterion library. One of my favorite Polanski films. On par with Cassavetes' *Woman Under the Infuence* for all-time greatest example of a lady losing her shit on film. Oh, the many faces of mental illness . . .

Spooky Tooth & Pierre Henry – *Ceremony* (ESOTERIC RECORDINGS)
Long-awaited reissue of this 1970 tangling between heavy psych popsters and music concrete icon. If you can manage to get past the overly zealous religious imagery in the vocals, this is as great an album as you'd imagine. Pierre Henry's buzzing, whirring and throwing of crunchy electronic splatter, atop super proficient organ-psych. Akin to contemporary recordings by Pink Floyd and Ron Geesin. But damn those vocals.

Tip:
Top Live Aktions 09, Pt. I - Vaselines, Wolf Eyes, Sir Richard Bishop, Earthless, Homosexuals, Silver Apples, Manual Göttsching . . . and a perception shattering evening with Throbbing Gristle. (I miss The Onion *crossword.)*



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